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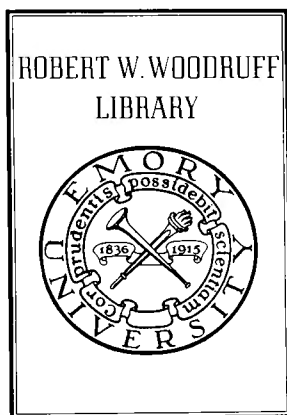
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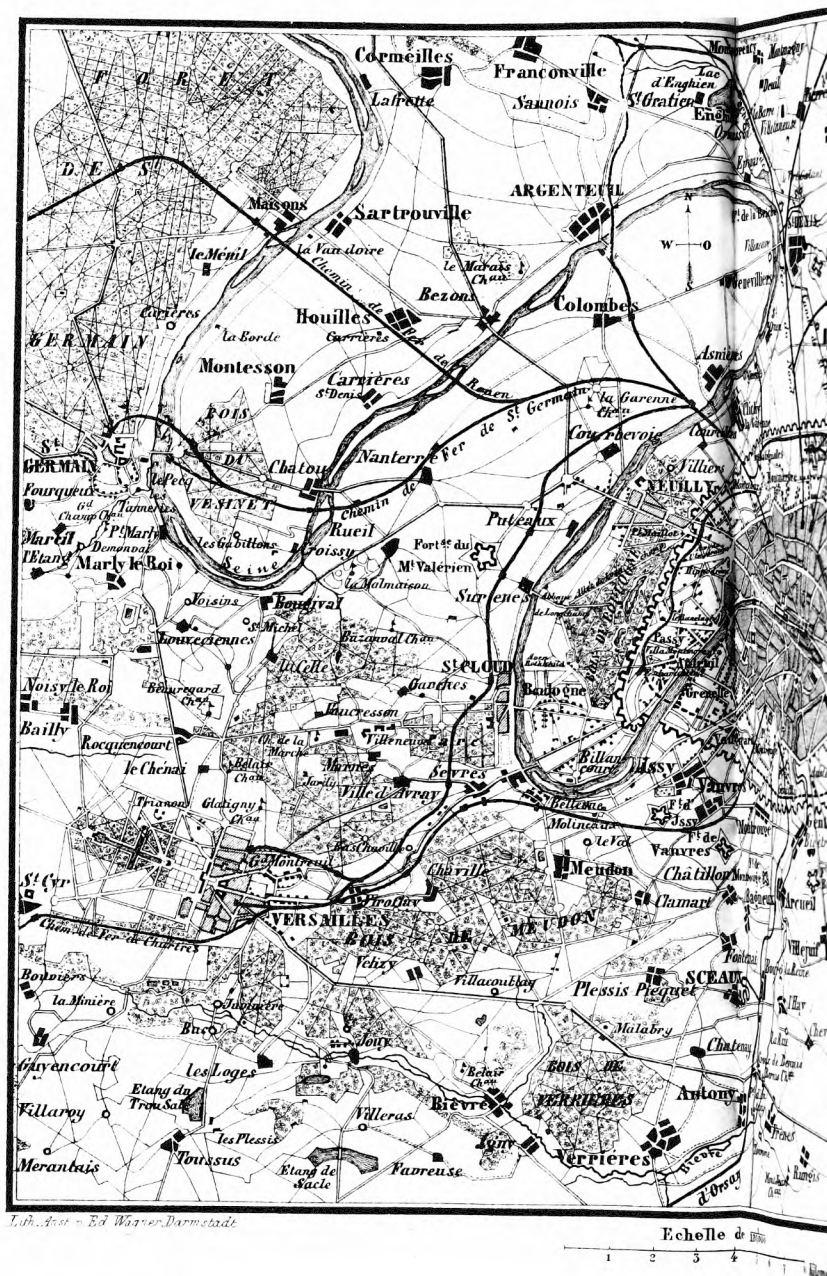
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"THE ATHENÆUM", December 1863.

PARIS
AND
NORTHERN FRANCE.

MONEY-TABLE (comp. p. XI).

French money.		American money.		English money.		Prussian money.			South German money.	
Francs.	Centimes.	Dollars.	Cents.	L. St.	Shillings	Pence.	Thaler.	Groschen.	Pfennige.	Florins, Kreuzer.
—	5 (= 1 sou)	—	1	—	—	$\frac{1}{4}$	—	—	5	$\frac{11}{2}$
—	25 (= 5 sous)	—	5	—	—	$\frac{21}{4}$	—	2	—	7
—	50 (= 10 ")	—	10	—	—	$\frac{41}{2}$	—	4	—	14
—	75 (= 15 ")	—	15	—	—	$\frac{63}{4}$	—	6	—	21
1	(= 20 ")	—	20	—	—	$\frac{91}{2}$	—	8	—	28
2	—	—	40	—	1	7	—	16	—	56
3	—	—	60	—	2	$\frac{41}{2}$	—	24	—	84
4	—	—	80	—	3	$\frac{21}{4}$	—	32	—	112
5	—	—	—	—	4	—	—	40	—	140
6	—	1	20	—	4	$\frac{91}{2}$	—	48	—	168
7	—	1	40	—	5	7	—	56	—	196
8	—	1	60	—	6	$\frac{41}{2}$	—	64	—	224
9	—	1	80	—	7	$\frac{21}{4}$	—	72	—	252
10	—	2	—	—	8	—	—	80	—	280
11	—	2	20	—	8	$\frac{91}{2}$	—	88	—	308
12	—	2	40	—	9	7	—	96	—	336
13	—	2	60	—	10	$\frac{41}{2}$	—	104	—	364
14	—	2	80	—	13	$\frac{21}{4}$	—	128	—	448
15	—	3	—	—	12	—	—	144	—	480
16	—	3	20	—	12	$\frac{91}{2}$	—	160	—	512
17	—	3	40	—	13	7	—	176	—	544
18	—	3	60	—	14	$\frac{41}{2}$	—	192	—	576
19	—	3	80	—	15	$\frac{21}{4}$	—	208	—	608
20	—	4	—	—	16	—	—	224	—	640
25	—	5	—	1	—	—	—	280	—	800
100	—	20	—	4	—	—	26	900	—	3200





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PARIS

AND

NORTHERN FRANCE.

HANDBOOK FOR TRAVELLERS

BY

K. BÆDEKER.

With 2 Maps and 26 Plans.

SECOND EDITION, REVISED AND AUGMENTED.

COBLENZ,
KARL BÆDEKER.
1867.

LONDON,	EDINBURGH,
WILLIAMS & NORGATE.	WILLIAMS & NORGATE.
14 Henrietta Street, Covent-Garden.	20 South Frederick Street.

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Preface.

The object of the following volume is to render the visitor to the French metropolis and N. France as independent as possible, and enable him to apportion the time at his disposal to the best advantage.

The information given concerns objects of general interest, described by the Editor from personal experience. A detailed account of all the specialties of Paris would far exceed the limits of a work of this character.

Visitors to picture-galleries and other collections may generally dispense with catalogues, as these pages contain sufficient information respecting all the most striking objects of interest.

Probably no city in the world has ever undergone such gigantic transformations in its external aspect as the French metropolis of late years. Many unwholesome purlieus, teeming with poverty and vice, have been entirely swept away, to make room for spacious squares, noble avenues and palatial edifices. The city may even now be regarded in many respects as in a state of transition. This will explain some possible inaccuracies in the following pages, which might otherwise be attributed to want of fidelity on the part of the Editor.

The subdivision of the Plan of the city into three sections of different colours, accompanied by a key-map, will be found materially to facilitate reference, and entirely obviates the necessity of unfolding several square feet of paper on every occasion.

As many travellers merely pass through Paris on their way to more distant scenes, some brief itineraries to Switzer-

land and the Rhine will, it is hoped, be found serviceable. A brief account of the principal towns of N. France, with their magnificent specimens of Gothic architecture and their frequent traces of old-world peculiarities, will be acceptable alike to the archæologist, the architect and the non-professional visitor.

Besides the first-class hotels, many establishments of modest pretensions are enumerated which may safely be selected by the "voyageur en garçon", with little sacrifice of real comfort and great saving of expenditure. Those which the Editor and his correspondents believe to be most worthy of commendation are denoted by asterisks. It should, however, be borne in mind that hotels are liable to constant changes, and that the treatment the traveller experiences is often contingent upon a variety of circumstances which can neither be foreseen nor controlled.

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Abbreviations.

M. = Engl. mile; hr. = hour; min. = minute; r. = right; l. = left; N. = north, northwards, northern; S. = south etc.; E. = east etc.; W. = west etc.; R. = room; B. = breakfast; D. = dinner; A. = attendance; L. = light.

Introduction.

I. Language. Money. Passports. Douane.

For those who are desirous of deriving instruction as well as pleasure from a visit to Paris, the most attractive treasury of art and industry in the world, some acquaintance with the *French language* is indispensable. The metropolis of France, it is true, possesses English hotels, English professional men, English "valets de place", English shops etc.; but the visitor who is dependent upon such extraneous aid cannot expect to realize to the fullest extent the enjoyment of which Paris is the fruitful source.

The decimal *Monetary System* of France is extremely convenient in keeping accounts. French *Banknotes* of 5000, 1000, 500, 200 and 100 francs are everywhere received at their full value. *Gold* coins are of the value of 100, 50, 40, 20, 10 and 5 francs; *Silver* coins of 5, 2, 1, $\frac{1}{2}$ and $\frac{1}{5}$ (20 centimes) franc; *Copper* of 10, 5, 2 and 1 centime (100 centimes = 1 franc). "*Sou*" is the old name, still in common use, for 5 centimes; thus, a 5-franc piece is sometimes termed "une pièce de cent sous", 2 fr. = 40 sous, 1 fr. = 20 sous, $\frac{1}{2}$ fr. = 10 sous.

English banknotes, gold and even silver are generally received at the full value, except at the shops of the money-changers, where a trifling deduction is made. The table at the beginning of the book shows the comparative value of the French and English currencies, when (as is usual in ordinary traffic) at par; the addition of a list of the coins in circulation in Germany will not be unacceptable to travellers en route for the Rhine; the currency of Switzerland is the same as that of France.

Foreign bills of exchange on Paris must be furnished with a stamp of 5 c. per 100 fr., to be procured at the *Timbre Impérial*, Rue de la Banque 13, before they are presented to the banker.

With regard to the cost of a visit to Paris, it is impossible to offer any remarks with precision. Supposing a traveller to frequent a hotel of either first or second-rate pretensions, to dine at a table d'hôte, or perhaps the "Dîner de Paris", to partake of wine of a good though not extravagant quality, to visit the theatres, to indulge in a supper *à la carte* etc. etc., a pound a day would probably be the lowest estimate at which all this could be accomplished.

The thrifty and experienced traveller, who visits Paris for its monuments, its galleries, its collections, and not for its pleasures, will know how to control his expenditure in accordance with the extent of his resources; but where all that can gratify the eye and the palate are so temptingly displayed, where luxury is raised to a science and where the provocatives to extravagance meet one at every step, each traveller must be his own mentor.

Passports are now superfluous in France, as well as in Belgium, Holland, Germany (Austrian dominions excepted) and Switzerland. Considering, however, the facility with which these documents are procured, it is always a wise precaution to be provided with one. Application may be made to W. J. Adams, 59 Fleet Street, Lee and Carter, 440 Strand, E. Standford, 6 Charing Cross, or Letts and Co., 8 Royal Exchange.

In order to avoid any unpleasant detention at the *Custom-house* (douane), travellers are strongly recommended to eschew all articles not absolutely necessary. Books and newspapers are occasionally regarded with suspicion. Cigars (6 only free of duty) pay 10 c. each.

II. Post and Telegraph Offices.

The *General Post Office* is in the Rue Jean Jacques Rousseau, near the church of St. Eustache, but is shortly to be transferred to a more central position near the Place de la Concorde. There is also a *Bureau Principal* in each of the 20 *arrondissements*, besides *Bureaux Supplémentaires* and numerous *Boîtes aux Lettres*. The transmission of parcels is undertaken by the *Messageries Impériales*, Rue Notre Dame des Victoires 28, the *Messageries Générales*, Rue St. Honoré 130, and other companies.

The *Poste-restante* office (corner of the Rue Pagevin and the Rue Coq Héron) is open from 8 a. m. to 8 p. m., on Sundays till 5 p. m. In applying for letters the written or printed name, or passport, of the addressee should always be presented. It is, however, far preferable to desire letters to be addressed to the hotel or boarding-house where the visitor purposes residing.

The postage for prepaid letters (10 grammes or $\frac{1}{3}$ oz.; $\frac{1}{2}$ fr. in silver weighs $2\frac{1}{2}$ grammes) within the limits of Paris is 10 c.; if not prepaid 15 c.; for any part of France, Algeria and Corsica, prepaid 20 c., not prepaid 30 c. Prepaid letters ($7\frac{1}{2}$ grammes or $\frac{1}{4}$ oz.) to Great Britain 40 c., not prepaid 80 c.; to N. America 80 c.; Switzerland 40 c.; Rhine 40—50 c.; N. Germany 50—60 c.; Russia 1 fr. Registered (*chargées*) letters must be furnished with two seals and pay double postage. A receipt is given, on presenting which, in case of loss, a compensation of 50 fr. may be recovered. Postage for newspapers (always prepaid), which must be enclosed by a narrow band only, capable of being removed without difficulty, for France 4 c., for Great Britain 8 c.

The letter-boxes for the evening-trains are emptied as follows: the ordinary street letter-boxes at 5 p. m.; those of the 20 Arrondissements, as well as the General Post Office at 5. 45. If too late for the last clearance of the boxes letters may be posted till 6 for an additional sum of 20 c., and till 6. 15 for 40 c. at the offices Rue Tirechappe 1, Boulevard Beaumarchais 83, Rue des Vieilles Haudriettes 4, Rue Cardinal Lemoine 22, Rue Bonaparte 21, Rue St. Dominique 56, Place de la Madeleine 28, Rue St. Lazare 11, Rue du Helder 24, Rue d'Enghien 21. For 40 c. additional, letters may also be posted till 6. 30 at the Place de la Bourse 4, Rue de Cléry 28 and at the General Post Office, where they are moreover received from 6. 30 till 7 for an additional sum of 60 c. Letters will likewise be forwarded on the same evening if posted at the proper railway-stations before 7. 30.

Telegraph Offices are to be found in each of the 20 Arrondissements. The most convenient are at the General Post Office, Rue Jean Jacques Rousseau 5; Grand Hôtel du Louvre, Rue Rivoli 166; Place de la Bourse 12 (day and night); Hôtel de Ville; Boulevard de Sébastopol 47 (l. bank); the Luxembourg; office of the minister of the interior, Rue de Grenelle St. Germain 103 (day and night); Place de la Madeleine 7; Rue St. Lazare 126; Avenue des Champs Elysées 67 (day and night); Rue Fléchier 2; the Grand Hôtel; Caserne Prince Eugène (Rue de la Douane); Boulevard St. Denis 16; Station du Nord etc.

III. Embassies.

Austria, rue de Grenelle St. Germain (101) (1—3 o'clock).
 Belgium, Rue du Faubourg St. Honoré 153 (12—2½).
 Denmark, Rue de l'Université 37 (1—3).
 Great Britain, Rue du Faubourg St. Honoré 39 (11—2).
 Holland, Rue Circulaire 13 (11—2).
 Italy, Rond Point des Champs Elysées 9 (11—2).
 Prussia, Rue de Lille 78 (12—1½).
 Russia, Rue de Grenelle St. Germain 79 (12—2).
 Spain, Quai d'Orsay 25 (11—1).
 Switzerland, Rue Blanche 3 (10—3).
 Sweden and Norway, Rue de Marignan 9 (before 2).
 United States of N. America, Rue du Centre 15 (11—3).

The above are the present addresses; a change of residence, however, occasionally takes place.

IV. Shops.

For the convenience of the stranger, a few of the best and most respectable of the innumerable and tempting "magazins" of Paris are here enumerated:

Amber ornaments: *Scheidel*, Boulevard de Sébastopol 76.

"Articles de voyage": *Censier Fils*, Rue du Faubourg Poissonnière 29.

Artificial flowers: *Constantin*, Rue d'Antin 7.

- Bijouterie en imitation: *Mourier*, Boulevard des Italiens 6.
 Bootmaker: *Roche*, Rue Richelieu 69.
 Boots ready-made: *Aux Quatre Diables*, Rue Auber 1; *Aux Docks de Bordeaux*, Boulevard Sébastopol 17.
 Bronze models of celebrated antiques: *Barbedienne et Cie.*, Boulevard Poissonnière 30.
 Bronzes etc.: *Susse Frères*, Place de la Bourse 31.
 Giroux, Boulevard des Capucines 43.
 Roussel, Place Vendôme 26.
 Denière, Rue Vivienne 15
 Cabinet-maker: *Tahan*, Rue de la Paix 34.
 Euler, Rue St. Louis 38, not expensive.
 Cambric handkerchiefs: *Chapron*, Rue de la Paix 11.
 Chocolate and tea: *Marquis*, Rue Vivienne 44.
 Masson, Rue Richelieu 28 bis.
 Cutlery: *Touron*, Rue Richelieu 101.
 Dressmaker: *Mme. Servol*, Boulevard Montmartre 19.
 Engravings: *Goupil et Cie.*, Boulevard Montmartre 19.
 Lecrivain, Galerie de Valois 184 (Palais Royal).
 Fruiterers: *Perron*, Rue Vivienne 14.
 Jourdain, Rue Neuve des Petits Champs 52, dried fruits.
 Glovers: *Boivin*, Rue Castiglione 10.
 Privat, Rue Neuve St. Augustin 49.
 Rist, Boulevard des Capucines 9.
 A la Tour de Nesle, Boulevard des Italiens 3.
 Goldsmiths and Jewellers: *Philippi*, Rue Richelieu 19.
 Dumont, Chaussée d'Antin 4.
 Perrée, Chaussée d'Antin 8.
 Morel et Cie., Rue Richelieu 62.
 Hatters: *Bandoni Fils*, Rue Vivienne 26.
 India-rubber wares: *Guibal*, Rue Vivienne 40.
 Ladies' boots: *Meier*, Rue Tronchet 17; also at the shops in the Rue du Dauphin, opposite to the garden of the Tuileries.
 Millinery: numerous "Nouveautés" and "Modes" in the boulevards and principal streets, the best with small display in the windows; in the Passage du Saumon, less expensive. — *Madame Le Blanc*, Rue Cherubini 3, can be recommended.
 Money-changer: *Cohen et Cie.*, Rue Rougemont 13.
 Meyer, Veuve Spielmann, Rue Vivienne 26.
 Opticians: *Chevallier*, Place du Pont Neuf 15.
 Harweiler, Boulevard Montmartre 22.
 Perfumery: *Henri et Demarson*, Boulevard Poissonnière 20.
 Société Hygiénique, Boulevard des Italiens 11, and Rue de Rivoli 79.
 Piver, Boulevard de Strasbourg 10, and Rue Vivienne 23.
 Photographers: *Carjat*, Rue Pigal 62.
 Reutlinger, Rue Richelieu 112.

- Provision Warehouse: *Cuvillier*, Rue de la Paix 16.
 Shawls: *Biétry*, Boulevard des Capucines 41.
Frainais-Gramagnac, Rue Richelieu 82.
 Shirt-maker: *Plessis Successeur*, Passage des Panoramas 51.
 Silk mercers: *Compagnie Lyonnaise*, Boulevard des Capucines 37.
Petit St. Thomas, Rue du Bac 27—33.
Grand Condé, Rue de Seine 85, 87.
Au Louvre, in the hotel of that name.
 Silversmith: *Wiese*, Rue de l'Arbre Sec 48.
 Stationery: *Marion*, Cité Bergère, Rue du Faubourg Montmartre.
 Surgical instruments: *Luer*, Place de l'Ecole de Médecine 19.
Charrière, Rue de l'Ecole de Médecine 6.
 Tailors: *Alber et Keimel*, Rue Richelieu 74.
Au Bon Pasteur, Rue Ste. Anne 49, and Rue Neuve des
 Petits Champs 32.
Pappel, Rue de la Paix 6.
 Umbrellas and parasols: *Farge*, Galerie Feydeau 6 (Passage des
 Panoramas).
Bison, Rue Neuve des Petits Champs 39.
Nabrin, Galerie Vivienne 11.
Hartmann, Boulevard des Capucines 15.
 Watches and clocks: *Leroi et Fils*, Palais Royal 13, 15.
Oudin, Palais Royal 52.
Wurtel, Passage Vivienne 38, 40.
 Wines, see p. 18.

Those who desire to despatch their purchases at once to their destination should secure the services of a goods-agent. *M. Hoffmann*, Château d'Eau 100, and *Mericke and Camus*, Rue du Faubourg Poissonnière 25, may be mentioned as two respectable firms.

"Commissionnaires en marchandises" (*E. Hofschulte*, Rue d'Hauteville 17; *Falcke and Döring*, Passage des Petites Ecuries 20) are agents through whose instrumentality extensive purchasers (over 500 fr.) are enabled to obtain goods at wholesale prices.

V History and Statistics.

At the time of the conquest of Gaul by Julius Cæsar, the *Parisii* were a tribe settled on the banks of the *Sequana* or Seine, and their chief town was *Lutetia*, situated on the present island of *La Cité*.

The first event worthy of mention was the introduction of Christianity by St. Denis the Areopagite, who, according to tradition, suffered martyrdom on Montmartre about the year 250.

Constantius Chlorus is said to have founded the Palais des Thermes (p. 135) between 292 and 306.

Julian resided at Lutetia in 360. The name of the town was then changed to Parisii and political franchises granted to it.

In the vicinity of Paris. Gratian was defeated and slain by Maximus in 383.

Clovis, son of Childeric, king of Tournay, finally expelled the Romans about the year 496, embraced Christianity and became the founder of the *Merovingian* dynasty. He erected a church to St. Peter and St. Paul, which he subsequently dedicated to Ste. Geneviève who died in his reign. Few of the monarchs of this or the subsequent dynasty resided at Paris.

Pepin, in 752, was the founder of the second or *Carlovin-gian* dynasty.

Charlemagne, 768.

Louis I. (*Le Débonnaire*), 814.

Charles II. (*Le Chauve*), 840. Paris sacked by the Normans, 857. — The subsequent monarchs neglected the city and, when it was again attacked by the Normans in 885, left it to its own resources. This dynasty was therefore deposed and the crown given to Count Odo, who had been instrumental in repelling the Normans. Under his descendant

Hugh Capet, 987, the city rapidly increased in magnitude, and a palace, the present Palais de Justice, was commenced.

Robert (*Le Pieux*), 996.

Henry I., 1031. French crusades under Godfrey de Bouillon.

Philip I., 1060.

Louis VI. (*Le Gros*), 1108, founded a palace on the site of the Louvre.

Louis VII. (*Le Jeune*), 1137. His divorced wife, Eleanor of Guienne and Poitou, married Henry Plantagenet, afterwards Henry II. of England. Foundation-stone of Notre Dame laid by Pope Alexander III. 1163. *Suger*, abbot of St. Denis, the king's minister.

Philip II. (*Auguste*), 1180, considerably extended the city and surrounded it with a wall and turrets. Third Crusade, 1189. The English, Flemish and German troops defeated at *Bouvines*, 1214.

Louis VIII. (*Le Lion*). 1223.

Louis IX. (*St. Louis*), 1226. Crusades to Egypt and Tunis. Paris obtains various municipal advantages. The *University* founded by Robert Sorbon, 1250.

Philip III. (*Le Hardi*), 1270.

Philip IV. (*Le Bel*), 1285, founded several courts of justice. He caused the transfer of the papal residence to Avignon, and in 1307 abolished the order of Knights Templar.

Louis X. (*Le Hutin*), 1314.

Philip V. (*Le Long*), 1316.

Charles IV. (*Le Bel*), 1322, died without issue. The *House of Valois* succeeds.

Philip VI., 1328. War with England, 1338. Battle of *Crécy*, 1346.

John II. (*Le Bon*), 1350; defeated and taken prisoner by the English at *Maupertuis*, 1356. Peace of *Bretigny*, 1360.

Charles V. (*Le Sage*). 1361, founded the Royal Library, the Bastille and the Palais des Tournelles. The city extended and re-fortified. The English expelled by *Bertrand du Guesclin*.

Charles VI., 1380, became insane twelve years afterwards. The French conquered by Henry V. of England at *Azincourt*, 1415. Paris occupied by the English, 1421.

Charles VI., 1422. The siege of Orleans raised by Joan of Arc, 1429. The English expelled. Paris desolated by famine and plague.

Louis XI., 1461. Introduction of printing and establishment of post-office.

Charles VIII., 1483; conquered Naples, 1495.

Louis XII., "*Le Père du peuple*", 1498, first king of the younger branch of the House of Valois, conquered Milan and, in conjunction with the Spaniards, Naples. Having quarrelled with the latter, he was defeated by them on the *Garigliano* in 1503, on which occasion Bayard was present. The League of Cambrai formed for the purpose of expelling the Venetians from the mainland of Italy. The Venetians conquered at *Agnadello*, 1509. The French defeated at *Ravenna*, 1512.

Francis I., 1515. The city was probably more considerably altered and improved in this than in any of the preceding reigns. Numerous new edifices erected, churches repaired and fortifications extended. Palace of the Louvre and Hôtel de Ville commenced. Wars with the emperor Charles V. Francis defeated and taken prisoner at *Pavia*, 1525.

Henry II., 1547, husband of *Catherine de Médicis*, accidentally killed at a tournament (p. 35). Final expulsion of the English.

Francis II., 1559, husband of *Mary Stuart* of Scotland.

Charles IX., 1560. The Tuileries erected. Massacre of St. Bartholomew, August 24th., 1572.

Henry III., 1574, brother of his two predecessors, assassinated at St. Cloud by Jacques Clément, a Dominican friar.

Henry IV., 1589, first monarch of the *House of Bourbon*, conquered the Roman Catholic League at *Arques* in 1589, and at *Ivry* in 1590, became a Roman Catholic in 1593, besieged and captured Paris in 1594. *Sully* his minister. Religious toleration granted by the Edict of Nantes. Henry divorced from Margaret of Valois in 1599. married Marie de Médicis the following year; assassinated by Ravaillac 1610. The metropolis greatly embellished during this reign. The Pont Neuf completed, additions made to the Louvre and Tuileries.

Louis XIII., 1610, banished his mother Marie de Médicis, who died at Cologne in 1642. *Richelieu* his minister (d. 1642). English fleet defeated at *Rhé*, 1627; *La Rochelle* taken from the Huguenots. The Palais Cardinal (now Royal) commenced by Richelieu, and the Luxembourg by Marie de Médicis. New bridges, quays and streets constructed. Jardin des Plantes laid out.

Louis XIV., 1643, under the regency of his mother, Anne of Austria. Ministers: Mazarin (d. 1661), Louvois (d. 1691) and Colbert (d. 1683). Generals: Turenne (d. 1675), Condé (d. 1686), Marshal Luxembourg (d. 1695).

War of the *Fronde* against the court and Mazarin. Condé defeated the Spaniards at *Rocroy*, 1643, and at *Lens* in Holland in 1645. Submission of the *Fronde*. Peace of the Pyrenees, 1659.

Louis married *Maria Theresa*, 1660. Part of Flanders conquered, 1667. Peace of Aix-la-Chapelle, 1668. — War with Holland, 1672. Peace of *Nymwegen*, 1678. Strasbourg occupied, 1681. Revocation of the Edict of Nantes, 1685. Devastation of the Palatinate. The French fleet conquered by the English at *La Hogue*, 1692. Peace of *Ryswyk*, 1697.

Spanish war of succession, 1701; the French frequently defeated by Marlborough and Prince Eugene. Peace of *Utrecht* and *Rastadt*, 1714.

During this reign upwards of eighty new streets and thirty-three churches were constructed. Hôtel des Invalides, Observatory and the colonnade of the Louvre completed. Collège Mazarin, Gobelins, triumphal arches etc. commenced. Fortifications converted into boulevards.

Louis XV., 1715, under the regency of the Duke of Orleans. Polish and Austrian wars of succession. Seven years' war with England. Successes of Frederick the Great and Ferdinand Duke of Brunswick against the French; battles of *Rosbach*, *Crefeld*, *Minden* etc.

The Pantheon, Ecole Militaire, Palais du Corps Législatif, Hôtel des Monnaies and many other important buildings were erected during this reign. Jardin des Plantes extended.

Louis XVI., 1774.

1789. Assembly of the *States General* at Versailles, May 5th. Formation of the *National Assembly*, June 17th. Storming of the Bastille, July 14th. Confiscation of ecclesiastical property, Nov. 2nd.

1790. National fête in the Champ de Mars.

1791. The Emigration. The king and royal family escape from Paris, but are intercepted at Varennes, June 20th.

1792. War with Austria, April 20th. Storming of the Tuileries, Aug. 10th. The king arrested, Aug. 13th. The *National Convention* opened and royalty abolished, Sept. 21st. *Republic* proclaimed Sept. 25th.

1793. Louis XVI. beheaded, Jan. 20th. Republican reckoning of time introduced, Sept. 22nd[†]. Reign of Terror. The queen beheaded, Oct. 16th. Worship of Reason introduced, Nov. 10th. Loss of Belgium.

1794. Robespierre's fall and execution, July 28th. Jourdan's victory at *Fleurus*. Belgium reconquered.

1795. Conquest of Holland by Pichegru. Bonaparte commander of the troops of the Convention against the Royalists under Darnican, Oct. 3rd. Directory established, Oct. 28th.

1796. Bonaparte's successes in Italy (Milan, Arcole, Rivoli, Mantua etc.).

1797. Peace of *Campo Formio*. Change in the Directory caused by the "Revolution of 18th Fructidor", Sept. 4th.

1798. Bonaparte in Egypt. Victory of the *Pyramids*, July 21st. Defeated by Nelson in the battle of the Nile, Aug. 1st.

1799. Bonaparte invades Syria. Acre defended by Sir Sidney Smith. Victory of *Aboukir*, July 25th. Fall of the Directory Nov. 9th. Bonaparte First Consul, Dec. 25th.

1800. Bonaparte's passage of the St Bernard, May 13th. Victories at *Piacenza*, *Montebello* and *Marengo*. Moreau victorious at *Hohenlinden*, Dec. 3rd.

1801. Peace of Lunéville with Germany, Feb. 9th.

1802. Peace of Amiens with England, March 27th.

1804. **Napoleon** Bonaparte proclaimed **Emperor**, May 18th. Coronation by Pope Pius VII., Dec. 2nd.

1805. Renewal of war with Austria. Battle of *Austerlitz*, Dec. 2nd. Peace of *Pressburg*, Dec. 26th.

1806. War with Prussia. Battles of *Jena* and *Auerstaedt*. Entry into Berlin, Oct. 27th.

1807. War with Russia and Prussia. Battles of *Eylau* and *Friedland*. Treaty of *Tilsit*, July 8th.

1808. War in Spain.

1809. Conquest of *Saragossa*. Renewed war with Austria. Battle of *Eckmühl*. Vienna entered, May 13th. Battle of *Wagram*. Peace of Vienna, Oct. 14th.

[†] The year had 12 months: Vêndémiaire (month of the *vendange*, or vintage) from Sept. 22nd to Oct. 21st, Brumaire (*brume*, fog) Oct. 22nd to Nov. 20th, Frimaire (*frimas*, hoar-frost) Nov. 21st to Dec. 20th, were the three autumn-months; — Nivôse (*neige*, snow) Dec. 21st to Jan. 19th, Pluviôse (*pluie*, rain) Jan. 20th to Feb. 18th, Ventôse (*vent*, wind) Feb. 19th to March 20th, winter-months; — Germinal (*germe*, germ) March 21st to April 19th, Floréal (*fleur*, flower) April 20th to May 19th, Prairial (*prairie*, meadow) May 20th to June 18th, spring-months; — Messidor (*moisson*, harvest) June 19th to July 18th, Thermidor (*therme*, warmth) July 19th to Aug. 17th, Fructidor (*fruit*, fruit), Aug. 19th to Sept. 16th, summer months. — Each month had 30 days and consisted of 3 decads, weeks being abolished. At the close of the year there were 5 *Jours complémentaires*, Sept. 17th till 21st. — The republican calendar was discontinued by a decree of Sept. 9th, 1805.

1810. Marriage of Napoleon with Marie Louise, daughter of Francis II. of Austria, March 11th.

1812. Renewed war with Russia. Battles of *Smolensk* and the *Moskova*. *Moscow* entered, Sept. 15th. Retreat commenced Oct. 19th. Passage of the *Beresina* — Wellington's victory of *Salamanka*.

1813. Battles of *Lützen*, *Dresden*, *Leipsic*, *Hanau* etc.

1814. Battles of *Brienne*, *Montmirail*, *Laon*, *Arcis sur Aube*, and *Paris*. Entrance of the allies into Paris, March 31st. Abdication of the emperor, April 11th. Departure for *Elba*, May 4th. First Treaty of Paris, May 30th.

The frightful scenes of devastation which were enacted during the revolution, especially in 1793, need hardly be adverted to; they were, however, beneficial in sweeping away the overgrown conventual establishments, which occupied the best sites and one-third of the area of the city. Under the Directory the museum of the Louvre was commenced. Vast improvements were effected under Napoleon; the mean buildings which formerly occupied the Place du Carrousel were demolished; the N. gallery between the Louvre and the Tuileries and the handsome Rue de Rivoli were commenced; new streets, spacious markets, three bridges, quays, canals etc. constructed; numerous fountains and monuments erected; churches restored and embellished; the Bourse and other public edifices founded.

1814. The **Restoration**. Louis XVIII. king.

1815. Napoleon's return from *Elba*. Battles of *Ligny* and *Waterloo*. Second entrance of the allies into Paris, July 7th. Napoleon banished to St. Helena where he died (May 5th, 1821).

1823. Spanish campaign.

1824. Charles X.

1830. Conquest of *Algiers*. Revolution of July. **Louis Philippe** elected king, Aug. 7th.

1848. Revolution of February. **Republic**. Sanguinary conflicts in Paris, June 23rd to 26th. *Louis Napoleon* elected President.

1851. Dissolution of the *Assemblée Législative*, Dec. 2nd.

Civic improvements progressed comparatively slowly under Louis XVIII. and Charles X. Under Louis Philippe they were resumed with fresh vigour. Many handsome new streets were opened, churches and public edifices completed, vast works undertaken for the drainage of the city, new bridges and quays constructed, gardens and squares laid out etc. at an outlay exceeding 100 million francs.

1852. **Napoleon III., Emperor**, elected by universal suffrage (*plébiscite*), Dec. 2nd.

Probably no city in the world has ever witnessed such gigantic improvements as Paris under the present régime. Dense masses

of houses and numerous tortuous streets have been replaced by broad boulevards, spacious squares and palatial edifices. Public works of colossal magnitude have been undertaken, whilst those commenced in former reigns have been brought to a successful completion. Embellishments on the most extensive scale have been effected in the public parks and gardens, and, what is of incalculable importance, the city is now thoroughly well drained, lighted, paved and supplied with water.

Population. According to the latest census Paris contains 1,696,141 (665,000 in 1788) souls, of whom 80,000 are Germans and 5000 English. About one-third of the births are illegitimate. The number of Protestants is estimated at 62,000, Jews 20,000, dissident 30,000, the remainder being Roman Catholics.

Extent. The circumference of Paris is upwards of 21 miles; its area 19,280 acres, or about 30 sq. miles. The Boulevard de Sébastopol, the longest street, is about 2 M. in length.

Revenues. The budget of the city of Paris for 1865 amounted to 155,590,040 fr., the expenditure being the same as the receipts. The following items deserve mention. For educational purposes 4,473,101 fr.; street-cleaning 12,847,900 fr.; drainage, pavement, gas etc. 22,447,595 fr. Paris at present contains 503 elementary schools, 293 of which are conducted by lay and 210 by ecclesiastical superintendents. The number of pupils amounts to 94,630. The inner boulevards, one of the most frequented thoroughfares in Paris, are daily traversed by 24,099 horses, and 32,052 daily pass through the former Barrière de l'Etoile, leading to the Bois de Boulogne. Since 1859 the water-conduits have been extended by upwards of 67,000 mètres ($41\frac{3}{5}$ M.), the drains 39,000 mètres ($24\frac{1}{5}$ M.). A sum of 4,752,000 fr. was also expended in 1865 for architectural and ornamental purposes, 9,000,000 fr. for improving the streets, and 25,177,846 fr. for the construction of public edifices, to be erected with the support of the government. The total receipts of the five years 1859—64 amounted to 843,032,316 fr., the total expenditure to 832,530,330 fr. The annual interest of the civic debt was 13,589,363 fr.

VI. Distribution of Time.

A sojourn of a fortnight or three weeks in Paris may suffice to convey to the visitor a superficial idea of the innumerable objects of attraction which the city contains, whilst a residence of several months alone would enable him thoroughly to explore its vast treasures of art and industry. The following plan, which is topographically arranged, will be found to facilitate the movements and economize the time of the visitor.

1st Day. General survey (p. 31). Walk in the boulevards (p. 33), *Place de la Concorde (p. 78), Champs Elysées (p. 82) and Palais Royal (p. 47).

2nd Day. **Galleries of the Louvre (p. 50). Vendôme column (p. 46), *Madelaine (p. 109) and Chapelle Expiatoire (p. 42).

3rd Day. *St. Germain l'Auxerrois (p. 105). Second visit to the Louvre. Place Napoléon and Arc de Triomphe du Carrousel (p. 74). *Jardin des Tuileries (p. 77).

4th Day. Palais de Justice and *Sainte Chapelle (p. 94). *Hôtel de Ville (p. 92). *Notre Dame (p. 104). Morgue (p. 99).

5th Day. St. Roch (p. 108). Conservatoire des Arts et Métiers (p. 102). St. Merry and *St. Eustache (p. 107).

6th Day. Palais de l'Industrie (p. 83). *Arc de l'Etoile (p. 85). Chapelle St. Ferdinand (p. 87). Bois de Boulogne (p. 89).

7th Day. Père Lachaise (p. 113). *July Column (p. 35). Place Royale (p. 35).

8th Day. **Jardin des Plantes (p. 141). *Gobelins (p. 145).

9th Day. *Jardin du Luxembourg (p. 133). **Modern pictures in the Luxembourg (p. 128). *Pantheon (p. 138). Library of Ste. Geneviève (p. 140). *St. Etienne du Mont (p. 163).

10th Day. *Musée des Thermes et de l'Hôtel de Cluny (p. 135). Hôtel des Monnaies (p. 148), *Ecole des Beaux Arts (p. 150). St. Germain des Prés (p. 162). *St. Sulpice (p. 162). Walk through the Quartier Latin (p. 14).

11th Day. *Ste. Clotilde (p. 165). *Hôtel des Invalides and **Napoleons Tomb (p. 155). Blind Institution (p. 160). Champ de Mars (p. 159).

12th Day. *Montmartre (p. 122). *Cemetery of Montmartre (p. 123). By omnibus to St. Denis (p. 189), and back by railway, *St. Vincent de Paul (p. 111). *Notre Dame de Lorette (p. 110).

13th and 14th Days. **Versailles (p. 168).

15th Day. *St. Cloud and Sèvres (p. 185). *St. Germain-en-Laye (p. 187).

16th Day. *Fontainebleau (p. 196).

If the elements be unusually propitious at the commencement of the stranger's sojourn, he should at once embrace the opportunity of visiting the beautiful environs of Paris (days 12—16); or these excursions may be interspersed among the other sights according to circumstances.

Excursions to Versailles, St. Cloud, Sèvres and St. Germain-en-Laye may also thus be combined. On the way to Versailles (rive gauche), an hour may be devoted to Sèvres; in returning (rive droite), the park of St. Cloud may be visited from the Ville d'Avray station, after which the stranger proceeds on foot to the bridge at Boulogne, whence omnibuses start every 10 min. for Paris (or a walk through the Bois de Boulogne may be preferred). If a second visit be paid to Versailles, Paris should be quitted by the first train in the morning, in order to allow time for the inspection of the gardens (and the Trianons) before the opening of the museum. Omnibus from Versailles to St. Germain by

Marly (p. 188) every afternoon in 1 hr. The evening may then be most agreeably spent on the terrace of St. Germain, where a military band frequently plays.

The appended list indicates the days and hours when the different collections etc. are accessible. The early morning and the afternoon may be most suitably devoted to the churches and cemeteries which are open the whole day, to the Champs Elysées, the Jardin des Tuileries, the Jardin des Plantes and the Jardin du Luxembourg; the evening to the theatres, concerts etc. Monday may generally be spent in this way, as the principal collections are then closed. The animated scene presented by the boulevards may best be witnessed from 4 to 6 in the afternoon, before dinner.

It is a wise precaution never to sally forth without a passport, or at least visiting-cards, which ensure admission to the collections on days when the public are excluded.

The days and hours enumerated below, though at present correct, are liable to occasional variations. Strangers are therefore referred to *Galvani's Messenger*, the Saturday number of which also affords information respecting the Church of England and other Protestant services.

Collections etc.

Bibliothèque Ste. Geneviève (p. 140), daily 10—3 and 6 till 10 p. m.; closed from Sept. 1st to Oct. 15th.

*Blind Institution (p. 160), Wednesdays 1—5 (with passport or card).

St. Cloud (p. 185), Sundays and Thursdays in absence of the emperor.

*Conservatoire des Arts et Métiers (p. 102), industrial collections open to the public Sundays and Thursdays 10—4; on other days fee 1 fr.; closed on Mondays.

Deaf and Dumb Institution (p. 161), Saturdays 2—5.

*Ecole des Beaux Arts (p. 150), containing the celebrated hemicycle painting of Paul Delaroche, daily 10—4, fee 1 fr.; in Sept. on Wednesdays, Thursdays and Fridays only.

Exchange (p. 38), daily; stockbrokers' business hours 1—3; open till 5.

*Gobelins (p. 145), Wednesdays and Saturdays 2—4 (in winter 1—3), with passport, ticket or visiting-card.

*Hôtel de Ville (p. 92), Thursdays 12—4, by special permission.

*Hôtel des Invalides (p. 155) and church daily. **Napoleon's Tomb, Mondays without, Thursdays with passport or visiting-card, 12—3. Military mass on Sundays at 12, followed by parade.

Hôtel des Monnaies (p. 148), collection of coins, Tuesdays and Fridays 12—3.

*Jardin d'Acclimatation (p. 91), daily from an early hour in the morning till dusk, adm. 1 fr.

**Jardin des Plantes (p. 141), botanical the whole day, zoological 10—6, in winter 11 till dusk; nat. hist. collections open to the public on Tuesdays and Thursdays 2—5 (in winter till 4) and Sundays 1—5 (in winter till 4), by ticket on Tuesdays, Thursdays and Saturdays 11—2; hothouses, by ticket on Mondays, Wednesdays and Thursdays 10—2 and 3—6; inspection of the cages, by ticket daily 1—4.

**Louvre Galleries (p. 50), daily with passport or card 10—12, open to the public 12—4, Sundays 10—4. Closed on Mondays.

**Luxembourg (p. 128), modern paintings and sculptures, same hours as the Louvre.

Musée d'Artillerie (p. 153), open to the public on Thursdays 12—4.

*Musée des Thermes et de l'Hôtel de Cluny (p. 135), open to the public on Sundays 11—4, with passport or card on Wednesdays, Thursdays and Fridays 12—4.

Palais du Corps Législatif (p. 152), picture-gallery daily, with permission of the president, except during the sessions.

*Palais de Justice (p. 94), daily sessions of the different courts 11—3, Sundays and Mondays excepted.

**Versailles. Musée Historique (p. 168), daily 11—5 (in winter till 4); closed on Mondays.

D i a r y .

(To be compared with the preceding alphabetical list.)

Daily. Menagery in the Jardin des Plantes 10—6, in winter 11 till dusk. — Hôtel des Invalides. — Bibliothèque St. Geneviève 10—3 and 6—10 p. m. — Palais du Corps Législatif, see above. — Ecole des Beaux Arts 10—4. — Bourse 1—3. — Palais de Justice, sessions 11—3 (Sundays and Mondays excepted).

Sunday. Louvre and Luxembourg 10—4. — Conservatoire des Arts et Métiers 10—4. — Musée des Thermes et de l'Hôtel de Cluny 11—4. — Hôtel des Invalides, military mass at 12, followed by parade. — Museum and gardens of Versailles 11—5.

Monday. Jardin des Plantes; hothouses, by ticket 10—2 and 3—6. — Napoleon's Tomb 12—3. — Grand Opéra (p. 26). — Museums of the Louvre, Luxembourg and Versailles closed.

Tuesday. Louvre and Luxembourg 10—4 (10—22 with passport or card). — Jardin des Plantes, collections 2—5, by ticket also 11—2. — Conservatoire des Arts et Métiers 11—5, adm. 1 fr. — Hôtel des Monnaies 12—3. — Versailles 11—5.

Wednesday. Louvre and Luxembourg 10—4 (15—12 with passport or card). — Jardin des Plantes; hothouses, by ticket

10—2 and 3—6. — Conservatoire des Arts et Métiers 11—5, adm. 1 fr. — Musée des Thermes et de l'Hôtel de Cluny 12—4, with passport or card. — Gobelins 2—4, with passport or card. — Blind Institution 1—5, with passport or card. — Grand Opéra (p. 26). — Horse-market after 1 (p. 19). Versailles 11—5.

Thursday. Louvre and Luxembourg 10—4 (10—12 with passport or card). — Jardin des Plantes, collections 2—5, by ticket also 11—2; hothouses, by ticket 10—2 and 3—6. — Musée des Thermes et de l'Hôtel de Cluny 12—4, with passport or card. — Conservatoire des Arts et Métiers 10—4. — Musée de l'Artillerie 12—4. — Hôtel de Ville, by special permission 12—4. — Napoleon's Tomb 12—3, with passport or card. — Versailles 11—5.

Friday. Louvre and Luxembourg 10—4 (10—12 with passport or card). — Musée des Thermes et de l'Hôtel de Cluny 12—4, with passport or card. — Conservatoire des Arts et Métiers 11—5, adm. 1 fr. — Hôtel des Monnaies 12—3. — Grand Opéra (p. 26). — Versailles 11—5.

Saturday. Louvre and Luxembourg 10—4 (10—12 with passport or card). — Jardin des Plantes; collections, by ticket 11—2. — Conservatoire des Arts et Métiers 11—5, adm. 1 fr. — Gobelins 2—4, with passport or card. — Versailles 11—5. — Deaf and Dumb Institution 2—5.

VII. Weights and Measures.

(In use since 1799.)

The English values of the French weights and measures are given approximately.

Millier = 1000 kilogrammes = 19 cwt. 2 qrs. 22 lbs. 6 oz.

Kilogramme, unit of weight, = $2\frac{1}{5}$ lbs avoirdupois = $2\frac{7}{10}$ lbs. troy.

Quintal = 10 myriagrammes = 100 kilogrammes = 230 lbs.

Hectogramme ($\frac{1}{10}$ kilogramme) = 10 décagrammes = 100 gr. = 1000 décigrammes.

Myriamètre = 10,000 mètres = $6\frac{1}{5}$ Engl. miles.

Kilomètre = 1000 mètres = 5 furlongs.

Hectomètre = 10 décamètres = 100 mètres.

Mètre, the unit of length, the ten-millionth part of the spherical distance from the equator to the pole = 3,0784 (about $3\frac{1}{13}$) Paris feet = 1 yd. $3\frac{1}{3}$ in.

Décimètre ($\frac{1}{10}$ mètre) = 10 centimètres = 100 millimètres.

Hectare (square hectomètre) = 100 ares = 10,000 sq. mètres $2\frac{1}{2}$ acres.

Are (square décamètre) = 100 sq. mètres.

Déciare = $\frac{1}{10}$ are = 10 sq. mètres.

Centiare = $\frac{1}{100}$ are = 1 sq. mètre.

Hectolitre = $\frac{1}{10}$ cube mètre = 100 litres = 22 gallons.

Décalitre = $\frac{1}{100}$ cube mètre = 10 litres = $2\frac{1}{5}$ gals.

Litre, unit of capacity, = $1\frac{3}{4}$ pint; 8 litres = 7 quarts.

The following terms of the old system of measurements are still occasionally employed:

Livre = $\frac{1}{2}$ kilogramme = $1\frac{1}{10}$ lb.

Pied = $\frac{1}{3}$ mètre = 13 in.

Aune = $1\frac{1}{5}$ mètre = 1 yd. 11 in.

Toise = $1\frac{9}{10}$ mètre = 2 yds. 4 in.

Lieue = $2\frac{1}{2}$ miles.

Arpent = $1\frac{1}{25}$ acre.

Setier = $1\frac{1}{2}$ hectolitre = 33 gals.

The thermometers commonly used in France are the Centigrade and Réaumur's. The freezing point on both of these is marked 0°, the boiling-point of the former 100°, of the latter 80°. It may easily be remembered that 5° Centigrade = 4° Réaumur = 9° Fahrenheit. In converting degrees of the Centigrade or Réaumur into degrees of Fahrenheit, 32° must be added to the result for temperatures above freezing; for lower temperatures the result must be subtracted from 32°.

VIII. General Remarks on N. France.

The majority of visitors to Paris will find comparatively little to interest them in the provinces of N. France. The scenery is seldom of so attractive a character as to induce a prolonged sojourn, whilst the towns are on a small scale mere repetitions of the metropolis. The taste of the present day for improvement, which has been so strongly developed and so magnificently gratified in Paris, has similarly manifested itself in the provincial towns. Broad and straight streets with attractive shop-windows are rapidly superseding old and crooked lanes; whole quarters of towns are demolished, and large, regular squares take their place; ramparts of ancient fortifications are converted into boulevards, faintly resembling those at Paris. Admirably adapted as this utilitarian bias doubtless is to the requirements of the 19th century, it cannot but be profoundly regretted that the few characteristic remnants of antiquity which survived the storms of the wars of the Huguenots and the great Revolution, and have hitherto resisted the mighty centralizing influence of the metropolis, are now rapidly vanishing. Those who were acquainted with such

towns as Rouen and Angers ten years ago will now become painfully aware of this fact.

The towns of France generally present less variety than those of most other countries. They almost invariably rejoice in their boulevards, glass-arcades, jardins des plantes, theatres and cafés, all feeble reproductions of the great Parisian models. Each also possesses its museum of natural history, interesting perhaps to the professional visitor, its collection of casts and antiquities and its picture-gallery, the latter usually consisting of a few modern pictures and a considerable number of mediocre works of the 17th and 18th centuries.

The magnificent churches, however, which most of these towns possess, offer attractions not to be disregarded by even the most hasty traveller. The Gothic style, which originated in France has here attained a high degree of perfection, especially in Normandy, a district of so great importance in the middle ages. Architects will here find abundant material for the most attractive studies, and even the amateur cannot fail to be impressed by the gems of Gothic architecture, such as St. Ouen at Rouen or the cathedral of Chartres, notwithstanding the alterations which most of them have undergone. The Huguenots made deplorable havoc in the interiors of the churches, and the Revolution followed their example and converted the sacred edifices into "Temples of Reason." The task of restoring and preserving these noble monuments has recently been commenced and is now everywhere progressing.

Railways. A complete network connects Paris with the most important provincial towns. The trains *from* Paris run on the left, those *to* Paris on the right line of rails. It should also be observed that passengers always alight on the *left* side. The fares per English mile are approximately: 1st cl. 18 c., 2nd cl. 13½, 3rd cl. 10 c. The express trains ("*trains express*") generally convey first class passengers only. The first class carriages are inferior to those of other parts of the continent and resemble those on most of the English lines; the same remark generally applies to the second class also. Smoking is prohibited if any one of the passengers object, unless, as rarely happens, the coupé is specially set apart for the purpose.

Tickets for intermediate stations are given up at the "*sortie*"; those for termini, before the station is entered. Luggage to the weight of 30 kilogrammes (66 Engl. lbs.) is free; 10 c. is charged for booking. The railway-porters (*facteurs*) are not entitled to remuneration, but it is usual to give a few sous for their services.

Public omnibuses convey passengers to and from the Parisian stations, to which a few only of the hotels send their own vehicles. Fare 30—40 c., luggage 20—30 c. more. The traveller's taste for light literature may be gratified by a purchase at the book-stalls at the stations. The principal newspapers are sold

at 5—10 c. more here than in the town. The *Petit Journal* and *Journal pour Tous* cost 5 c. only.

Hotels of the highest class and fitted up with modern accessories to comfort are encountered only in such towns as Havre, Rouen, Dieppe, Tours etc., where the influx of visitors is very great. In other places the inns generally retain their primitive provincial characteristics, which, were it not for the frequent absence of cleanliness, would prove rather an attraction than otherwise. Usual charges at houses of the latter description: R. $1\frac{1}{2}$ —2 fr., L. 25—50 c., A. 50 c. As a rule the table d'hôte dinner (3—4 fr.) at 5. 30 or 6 o'clock is recommended, as a tolerable repast is not easily procured at other places or hours. The déjeuner ($1\frac{1}{2}$ —2 fr.) at 10 or 11 o'clock will generally be regarded as superfluous by the English traveller, especially as it consumes a considerable space of time during the best part of the day. A slight luncheon at a café, which may be partaken of at any hour, thus leaving the traveller entire master of his own time, will be found far more convenient and expeditious. In southern districts, as on the Loire, wine is usually included in the charge for dinner. In Normandy a species of cider is frequently drunk in addition to, or as a substitute for wine. The usual fee for attendance at hotels is 1 fr. per diem, if no charge is made in the bill; if service is charged, 50 c. per diem in addition is generally expected. At the cafés also the waiters expect a trifling gratuity, but the obnoxious system is not carried to such an extent as in the metropolis.

The Churches, especially the more important, are open the whole day. As, however, divine service is usually celebrated in the morning and evening, visitors will find the middle of day or afternoon the most favourable time for their inspection. The attendance of the sacristan, or "Suisse", is generally superfluous; usual gratuity $\frac{1}{2}$ fr., unless the contrary is stated in the following pages.

The Museums are open to the public on Sundays and Thursdays from 12 to 4 o'clock and are often crowded. Visitors may always obtain access at other times for a gratuity (1 fr.). Catalogues may be borrowed from the concierge.

The most trustworthy information with regard to the departure of trains is contained in the *Indicateur des Chemins de Fer*, published weekly and sold (40 c.) at all the stations.

Railway time is always that of Paris, which in many places differs considerably from the real time. Thus the Strasbourg time is 23 min. before, that of Brest 27 min. behind railway time.

Considerable English communities are resident in many of the towns mentioned in the following pages and opportunities of attending English churches are frequent (e. g. at Calais, Boulogne, St. Omer, Dieppe, Havre, Rouen, Caen, Tours etc.).

1. ARRIVAL IN PARIS.

On arriving at the railway-station the traveller is recommended at once to secure a *fiacre* ("restez pour attendre les bagages"), as the number of these vehicles is sometimes limited. It should be observed that the driver expects 25 c. for this waiting if under, and the full charge for an hour if over $\frac{1}{4}$ hr. When apartments are not easily procured, as will be the case during the time of the Exhibition, the traveller is recommended to engage his vehicle *à l'heure*, as otherwise every stoppage entails the payment of a *course*. After having obtained the printed number from the driver, he may then return to have his luggage inspected by the officials of the *Douane*, unless this has already been done at the frontier, which is the case if the passenger is not provided with a through-ticket. This formality ended, a *facteur* (15—25 c.) is desired to convey the luggage to the *fiacre*. Fares, within the precincts of the city, for 1—2 pers. 1 fr. to 1 fr. 40 c., for 2—4 pers. 1 fr. 10 c. to 1 fr. 50 c.; luggage 25 c. per package; driver's fee 10—20 c. (comp. p. 20).

The omnibuses, the conductors of which generally endeavour to take possession of the traveller and his luggage, are not recommended, unless they actually pass the door of the house where the traveller intends to alight (fare 30 c., from midnight till 6 a. m. 60 c., luggage 30—50 c., comp. p. 20).

Families or large parties will find an *Omnibus de Famille* a comfortable and comparatively inexpensive conveyance. These vehicles generally belong to the hotel-keepers, from whom they must be ordered by letter, stating by what train the party may be expected. Or application may be made to the Chef de Gare†. From the stations du Nord, de l'Est and de l'Ouest 5 fr. are charged for an omnibus for 6 pers., 8 fr. for 14 pers., about 2 cwt. of luggage being allowed for the party. From the stations de Lyon and d'Orléans the charge amounts to about 1 fr. for each person.

Travellers arriving at night may prefer to engage the services of a porter (*facteur*) and proceed on foot to the nearest hotel. Near the *Station du Nord* may be mentioned the *Hôtel Cailleux*, (R. 2—4 fr.), and the *Grand Hôtel du Chemin de Fer du Nord*,

† A Monsieur le Chef de Gare de la Station à Paris.

Monsieur, je vous prie d'avoir bien l'obligeance de me faire venir au train de . . heures un omnibus de famille de . . places.

Veuillez bien, Monsieur, excuser mon importunité et recevoir à l'avance mes remerciements et l'assurance de ma haute considération.

both in the Place Roubaix (Plan, Red 10), opposite the station. -- *Hôtel de St Quentin*, Rue St. Quentin 27. These hotels are also restaurants. The Restaurant of *Meysick*, corner of the Rue Lafayette and the Boulevard de Magenta, is also recommended. -- At the *Strasbourg Station* (de l'Est) may be mentioned the *Hôtel de St. Laurent*, Rue de Metz 4, to the left on leaving the station. Then in the Boulevard de Strasbourg: 78 *Grand Hôtel de Strasbourg*, 74 **Hôtel de l'Europe* with restaurant, 87 *Hôtel de Champagne et de Mulhouse*, 72 *Grand Hôtel de Paris*. -- At the *Station de l'Ouest* (for Havre, Dieppe etc.) *Hôtel de Mayence*, 24 Rue d'Amsterdam.

In order to avoid all unnecessary loss of time, the traveller should, if possible, write the forms of application for permission to visit the *Hôtel de Ville*, etc. before leaving home, omitting however to close them, as sealed letters are liable to seizure at the custom-house. Suitable forms will in each case be found in the following pages.

To ensure civility from servants, officials and others, the traveller in France is cautioned not to omit the inevitable "*s'il vous plaît*", when making a request, or even when ordering refreshments at a café or restaurant. Thus "*le cordon, s'il vous plaît*" is the expression usually employed in requesting the concierge to open the house-door. It should, moreover, be borne in mind that it is customary to address persons of humble station as "*Monsieur*", "*Madame*", or "*Mademoiselle*".

The policemen (*Sergents de Ville*) who are to be met with in every street and place of public resort, are always ready, when civilly questioned, to furnish strangers with every information in their power. The Parisian police are so efficient and well-organized a body, that street-robberies are of far less frequent occurrence than in most other large towns. It is, however, advisable to be on one's guard against pickpockets, who are as adroit as the police are vigilant.

Should the traveller require medical advice during his stay in Paris, he will do well to note down the address of some respectable physician residing in the neighbourhood of his apartments. Among others may be mentioned: *Dr. Campbell*, Rue Royale 24; *Dr. Chepmell*, Rue de Suresnes 21; *Dr. Churchill*, Rue Scribe 7; *Dr. Davison*, Rue de Luxembourg 29; *Dr. Higgins*, Rue de Rivoli 212; *Dr. Jahr* (homœopath), Passage Saulnier 17; *Dr. James*, Rue de Luxembourg 51; *Dr. Muccarthy*, Rue de la Ville l'Evêque 15; *Sir Joseph Olliffe*, Rue St. Florentin 2; *Dr. Otterburg*, Rue Richelieu 106; *Dr. Rayner*, Rue du Château des Fleurs 2, Champs Elysées; *Dr. Shrimpton*, Rue d'Anjon 17. -- Oculists: *Dr. Sichel*, Chaussée d'Antin 50; *Dr. Herschel*, Rue Laffitte 18. -- Dentists: *Mr. George*, Rue de Rivoli 24;

Mr. Rogers, Rue St. Honoré 270; *Mr. Seymour*, Rue Castiglione 10; *Mr. Weber*, Place Vendôme 16. — Chemists and druggists: *Gal-
lois*, Place Vendôme 2; *Hogg*, Rue Castiglione 2; *Pariss*, Place
Vendôme 28; *Roberts and Co.*, Place Vendôme 23; *Swann*, Rue
Castiglione 12.

In the case of a serious or tedious illness, the patient cannot do better than enter one of the regular sanitary establishments. The *Maison Municipale de Santé*, Rue du Faubourg St. Denis 200, deserves special commendation; terms 4—15 fr. per diem, incl. board, lodging, medical attendance and medicines. Similar private establishments are more expensive, such as the *Maison de Santé de M. le Docteur Plouviez*, 39 Rue de Marbeuf, pleasantly situated; *Etablissement Hydrothérapique de Tivoli* (see p. 19), 102 Rue St. Lazare etc.

Legal advisers: *Mr. Castaignet*, Rue Louis le Grand 28; *Mr. Digweed*, Rue Colysée 5, Champs Elysées; *Mr. Maugham*, Faubourg St. Honoré 54; *Mr. Smith*, Rue Ste. Anne 48.

2. HOTELS AND MAISONS MEUBLÉES.

Although the average hotel-charges of the last few years are here stated, it need hardly be observed that during the present year the vast influx of visitors to the Exhibition will necessarily produce a marked effect on the price of every commodity in the French metropolis. There is, however, reason to hope that measures will be taken to prevent the wholesale extortion which is two commonly practised on such occasions. Those who are desirous of avoiding a most disagreeable surprise should of course ascertain charges beforehand.

If a Prolonged Stay is made at an hotel, the bill should be demanded every 3 or 4 days, by which means errors, whether accidental or designed, are more easily detected. In the case of a departure early in the morning, the bill should be obtained over night; it is a favourite practice to withhold the bill till the last moment, when the hurry and confusion render overcharges less liable to discovery.

Although *Attendance* is always an item in the hotel-bill, it is usual to give the head-waiter and the concierge a fee of 1—2 fr. per week, and the under-waiter by whom the traveller has been served, about 2 fr. In a few cases the payment for service is left to the discretion of the traveller, who is expected to give $\frac{1}{2}$ —1 fr. daily. As this is not usually distributed among the servants till the end of the traveller's stay, an occasional extra gratuity will tend greatly to ensure civility.

Travellers are cautioned against keeping *Articles of Value* in the drawers or cupboards of their rooms. They should be entrusted to the care of the landlord, or sent to a banker.

The largest hotels in the town, and perhaps on the entire continent, are the two following: **Grand Hôtel du Louvre*, situated between the Louvre and Palais Royal (Plan, white 7), a huge, palatial edifice, the construction of which cost upwards of 50,000 l. The number of rooms is about 400, and upwards of 300 persons frequently dine at the table d'hôte. **Grand Hôtel*, in the Boulevard des Capucines, nearly opposite the Rue de la Paix (Plan, red 5). It contains 70 magnificently furnished saloons and about 700 bedrooms, 5 dining-rooms, a telegraph-office, baths, billiard-rooms, smoking-rooms, reading-rooms etc. — The charges in both these establishments are as follows: R. 4 fr. and upwards, B. (coffee and bread and butter) 1½ fr., table d'hôte at 6 p. m. 7—8 fr. incl. wine, A. 2 fr. for the first and 1 fr. for each subsequent day. — Both these hotels are replete with every comfort, and are especially recommended to men of business, as travellers are sure to find accommodation at any hour of the day or night. Many, however, will prefer the smaller, quieter and less expensive establishments, especially when ladies and children are of the party.

Out of the vast number of hotels which Paris contains a few only of the best-situated and most respectable are here enumerated.

Hôtel des Trois Empereurs, opposite the Hôtel du Louvre, entrance in the Rue de Rivoli 170, table d'hôte at 6 p. m. 4 fr. incl. wine. Adjacent to the latter is the *Maison Meublée du Pavillon Rohan*, Rue de Rivoli 172.

The following six hotels, situated in the Rue de Rivoli, opposite the garden of the Tuileries, and principally frequented by English travellers, are of the highest class and expensive: **Hôtel Meurice*, 228; *Hôtel Windsor*, 226; *Hôtel Brighton*, 218; *Hôtel Wagram*, 208; *Hôtel Rivoli*, 202; *Hôtel de la Place du Palais Royal*, 170. — The same remark applies to: **Hôtel Bristol*, Place Vendôme 5; *Hôtel de Lille et d'Albion*, Rue St. Honoré 211.

**Hôtel du Rhin*, Place Vendôme 4 (Pl., red 5), table d'hôte excl. wine 3½ fr., R. 3 fr. and upwards.

Grand Hôtel de la Rue Royale, in the animated Rue Royale (23), leading from the Place de la Concorde to the Place de la Madeleine.

Hôtel Meyerbeer, Avenue Matignon, Champs Elysées, with good restaurant on the ground-floor, somewhat distant from the principal sights of the city. — *Hôtel Miroménil*, 41 Rue Miroménil.

In the two broad and handsome streets which lead from the Place Vendôme (Pl. red. 6) to the Boulevard and the Rue de Rivoli respectively, are situated the following hotels, most of them much frequented by English travellers, all good, but expensive: in the Rue Castiglione, No. 4, *Clarendon*, 5 *Londres*, 11 *Liverpool*, 12 *Castiglione*; in the Rue de la Paix, No. 8 **Mirabeau*,

11 and 13 *Westminster*, 20 *Hollande*, 22 *Iles Britanniques*, 25 *Douvres*, 28 *Canterbury*, 32 *de la Paix*.

In the Rue Neuve des Augustins, leading to the Rue de la Paix, near the Boulevard des Capucines, are the following less pretending hotels, which are well spoken of: No. 51, *Hôtel de l'Empire*, 48 *Hôtel de l'Orient*, 55 *de l'Amirauté*, 46 *Maison Meublée* with table d'hôte at 6, 67 **Chatham*.

In the Boulevard des Capucines, opposite the Grand Hôtel, two large new *Maisons Meublées*, Nos. 25 and 29.

**Hôtel de Calais*, Rue Neuve des Capucines, near the Place Vendôme, R. 2—10 fr., B. 11/2, L. 3/4, A. 3/4 fr., D., if ordered at the usual hour, 4 fr.

**Grand Hôtel de France*, Rue Laffitte 31 (Pl., red 7), leading to the Boulevard des Italiens, a quiet and comfortable house, tables d'hôte, charges moderate. — No. 24, *Hôtel Byron*, not expensive, good attendance, D. inc. W. at 6 o'cl. 4 1/2 fr.; 40 *Hôtel Lafitte*.

**Hôtel de France et d'Angleterre*, Rue Richelieu 72 (Pl., red 7), principal entrance in the side street, Rue des Filles St. Thomas; table d'hôte at 6 o'cl. 4 fr. incl. wine, private dinner after 5 o'clock 4—6 fr., pension 16 fr.

Grand Hôtel de Lyon, near the last, 12 Rue des Filles St. Thomas, D. at 5. 45 o'cl. 3 1/2 fr.

Hôtel de Valois, Rue Richelieu 69. Near it (No. 12) *Hôtel des Hautes Alpes*, near the Théâtre Français, and many others in the neighbourhood.

Hôtel de Castille, Rue Richelieu 101, corner of the Boulevard des Italiens.

The hotels in the Rue Favart, Place Boieldieu etc., at the back of the Opéra Comique, are advantageously situated for the visitor to Paris, less expensive than those of the Boulevards and equally comfortable: *Hôtel Richelieu*, Rue Marivaux, R. 4 fr., no charge for service; *Hôtel Favart*, adjoining the last. Here, too, are several excellent restaurants, the *Grande Taverne de Londres* etc., see p. 13.

In the Cité Bergère (Pl., red 7) several unpretending hotels: No. 8, *Hôtel de la Haute Vienne*; *Batavia* etc.

In the new Rue Lafayette, Square Montholon (Pl., red 7), *Hôtel du Square Montholon*; beyond it, in the direction of the Boulevards, the large new *Hôtel del España y America*; then the *Hôtel d'Angleterre et d'Allemagne*.

Hôtel des Deux Mondes, Rue d'Antin 8 (Pl., red 5), next the Marché St. Honoré and the Place Vendôme.

**Hôtel des Etrangers*, Rue Vivienne 3 (Pl., red 7), near the Palais Royal; table d'hôte 5 fr. incl. wine, R. from 2 1/2 fr., L. 1 fr. A. 75 c.; not to be confounded with the *Hôtel de Walter Scott* et

des Etrangers at the back of the Exchange, and the *Hôtel des Etrangers* in the Quartier Latin (p. 5).

**Hôtel du Grand Périgord*, Rue de Grammont 2, between the Palais Royal and the Boulevard des Italiens, R. 4, table d'hôte 4 fr.; No. 1, *Hôtel de Manchester*.

**Hôtel Bergère*, Rue Bergère 32 and 34 (Pl., red 7), an old and respectable house, near the Boulevards, R. 2½, B. 1¼, A. ¾ fr.

Hôtel de Bavière, Rue du Conservatoire 17 (Pl., red 7), R. 3 fr. and upwards, B. 1½, D. at 6 o'cl. 4½ fr.

Hôtel de Lyon et de Berlin, Rue du Conservatoire 7, is well spoken of.

Hôtel du Pavillon de l'Echiquier, Rue de l'Echiquier 36, corner of the Rue Hauteville, leading to the Boulevards Bonne Nouvelle and Poissonnière, R. 2—5, B. 1¼, *table d'hôte 4 fr., L. 60, A. 50 c.

Hôtel Violet, Passag. Violet, Rue Hauteville 29, and Rue du Faubourg Poissonnière 36, near the Boulevards, but distant from the Palais Royal, R. from 2, D. 4, L. ¾, A. ¾ fr.

Hôtel de France et d'Amérique, Rue de Trévise 10 (Pl., red 7), R. 2—3, B. 1, D. inc. W. 4 fr.

In the Rue du Helder (Pl., red 5), near the Boulevard des Italiens, are situated a number of hotels, where the charges are more moderate than in those on the Boulevard itself: Nr. 8, *Hôtel du Tibre*, not expensive, a good restaurant in the same house; *Hôtel du Helder* 9 and 10, **de Richmond* 11, recommended for families, but expensive; *Lancaster* 22.

Hôtel de Bade, Boulevard des Italiens 32, and Rue du Helder 6; opposite to it, *Hôtel des Italiens*, Boulevard des Italiens 23, R. 5 fr., L. 1 fr., A. 1 fr., B. 1½ fr.

At the extremity of the Rue Taitbout, next to the Boulevard des Italiens, Nos. 4 and 6, *Hôtel d'Espagne et de Hongrie*, well spoken of.

Hôtel de l'Opera, a new house, Boulevard des Capucines 5.

Grand Hôtel Doré et des Panoramas, Boulevard Montmartre (Pl., red 7) 3; No. 10, *Grand Hôtel de la Terrasse*, with reading-room.

In the Boulevard Poissonnière: No. 30, *Hôtel Beau Séjour*, R. from 2 fr., B. 1½ fr.; 32, *Hôtel St. Phar*, frequented by French visitors from the S. provinces. *Hôtel Rougemont*, corner of the Boulevard and the Rue Rougemont.

Grand Hôtel Louvois, in the quiet Place Louvois, Rue Richelieu (Pl., red 7), opposite the Bibliothèque Impériale, table d'hôte 4, R. from 4 fr., B. 1¼, A. ¾ fr.; an old house, most of the rooms small.

Hôtel des Tuileries, Rue St. Honoré 117, a German house, reading and smoking rooms.

Hôtel de France et de Champagne, Rue Montmartre 132, near the Bourse, B. 1 fr., no table d'hôte.

Hôtel de Tours, at the back of the Bourse, Rue Notre Dame des Victoires 36, a hôtel garni, situated between the Boulevards and the Palais Royal.

Hôtel Ste. Marie, Rue de Rivoli 83 (Pl., white 7), corner of the Rue de l'Arbre Sec, not far from the Pont Neuf, in a very central situation, R. 2-4 fr.

Hôtel Coquillière, Rue Coquillière, near the Palais Royal, restaurant and table d'hôte, D. at 5. 15 o'cl. 3 fr. excl. wine.

Hôtel Garni Wienrich, Rue Mazagran 11 (Pl., red 7), near the Boulevard Bonne Nouvelle, R. from 2, B. 1½ fr.

Hôtel de France, Rue de Caïre, R. from 2¼ fr., frequented chiefly by men of business.

The hotels of the Boulevards de Strasbourg, de Sébastopol and du Prince Eugène are more distant from the focus of traffic, but it may be convenient to be acquainted with the names of several, as the influx of visitors to those already mentioned will probably be overwhelming during the present summer. Hôtels in the Boulevard de Strasbourg, see p. 2. In the Boulevard de Sébastopol, No. 20, *Hôtel de Sébastopol*, 112 *Hôtel Meublé*; in the Square des Arts et Métiers, *Hôtel Vauban*, opposite the Théâtre de la Gaîté; at the junction of the Boulevard du Prince Eugène (No. 6) with the Boulevard du Temple, *Hôtel International*.

The hotels on the Left Bank of the Seine are also less suitable for travellers whose stay in Paris is limited, as they are too distant from the Boulevards and the Palais Royal, where the principal objects of attraction are situated. The hotels of the Faubourg St. Germain are mostly characterized by an aristocratic air (*Hôtel des Ambassadeurs*, Rue de Lille 26; *Hôtel des Ministres*, Rue de l'Université 32, etc.), those of the Quartier Latin are of far more modest pretensions and are chiefly frequented by students.

The following *Hôtels Garnis* on the l. bank of the Seine, near the Pont Royal are respectable and not expensive: *Hôtel de France*, Rue de Beaune 5; *Hôtel de Lorraine*, Rue de Beaune 7 (Pl., white 5); *Hôtel de Béarn*. Rue de Lille 38.

In the Boulevard St. Michel, beyond the Ile du Palais, No. 6 (to the r. by the fountain), *Hôtel des Principautés*; opposite to it, No. 3, *Hôtel d'Harcourt*; Nos. 14, 18, 21, 41, 43 are *Maisons Meublées*.

The **Hôtel de Londres*, Rue Bonaparte 3 (Pl., white 6), near the Institut de France, is a favourite resort of scientific men.

Maison Meublée, Rue Bonaparte 27, a clean house, with pleasant court, R. 25-60 fr. per month.

Hôtel de France, Rue Bonaparte 50, rooms at all prices.

Pension Clérambault, Rue Monsieur-le-Prince 39 (Pl., white 8), near the Jardin du Luxembourg, about 200 fr. per month.

The following *Hôtels Garnis* in the Quartier Latin are respectable houses, and suitable for the traveller of moderate

requirements: **Maison Meublée*, Rue Monsieur-le-Prince 9, R. 20—25 fr. per month; **Hôtel Corneille*, Rue Corneille 5, R. 2—2½ fr. per day, 30—60 fr. per month; *Hôtel des Etrangers*, Rue Racine 2, R. 30—60 fr. per month; *Hôtel St. Pierre*, Rue de l'Ecole de Médecine 4, R. 25—50 fr. per month, table d'hôte at 5. 30 and 6. 30 p. m., B. and D. excl. wine 65—70 fr. per month. — Single rooms at moderate charges can nowhere be procured so easily as in the Quartier Latin, the great majority of the houses being fitted up for the reception of lodgers. — **Hôtel Britannique*, Cour du Commerce, near the Rue de l'Ancienne Comédie (Pl., white 8), a house of modest pretension.

Between Notre Dame and the Jardin des Plantes, on the Quai de la Tournelle, opposite the bridge of that name (Pl., white 10), is situated the **Hôtel de la Tour d'Argent*, a small but clean and comfortable house (R. 2 fr.). Opposite to this hotel is situated the *Ecole de Natation de l'île St. Louis*, where the water of the Seine is much purer than in the swimming-baths farther down the river.

For a stay of some duration, the following lodging-houses may be mentioned as quiet and pleasantly situated: *Maison Valin*, Avenue des Champs Elysées 67 and 69; *Maison Neumann*, Rue des Petits Hôtels 12; *Hôtel des Provinces*, Rue Geoffroy-Marie 2, Faubourg Montmartre. — Quiet lodgings on the l. bank of the Seine may be found near the Luxembourg, opposite to the garden, in the Rue Vaugirard etc.

3. RESTAURANTS.

Paris is indisputably the cradle of high culinary art. The ordinary tables d'hôte convey to the mind but a feeble idea of the extent to which this art is carried; the "chefs d'œuvre" must be sought for in the first-class restaurants. It must, however, be borne in mind that in one of these establishments the taste of the connoisseur can hardly be adequately gratified at a less expenditure than 10—15 fr.

A few of the best and most respectable, especially in the most frequented situations (Palais Royal, Boulevards etc.) are here enumerated. The charges are mentioned approximately, but it should be observed that they have been rising steadily within the last few years in consequence of the enormous rents paid for these establishments.

In the large restaurants the portions are usually very ample, so that one portion suffices for two persons or two portions for three. The visitor should therefore avoid dining alone. It is even allowable to order one portion for three persons. In the establishments of the better class, ladies may always without the slightest impropriety be of the party.

At some of the less fashionably situated restaurants (see p. 13) the viands are as good as those in the restaurants of the Palais Royal and the boulevards, but less expensive.

The Bill of Fare often consists of a book of many pages, bound in velvet. Whatever dish is selected, it is sure to be found unexceptionable of its kind. At the smaller restaurants it is not prudent to order any dish which is not mentioned in the "*carte du jour*". The subjoined list is given with a view to make the stranger acquainted with the names of the commonest dishes rather than with those of Parisian delicacies. The triumphs of Parisian culinary skill consist in the different kinds of *filet de bœuf*, *fricandeaus*, *mayonnaises* and *sauces*.

Huitres, oysters 1 fr. 10 c.—2½ fr. per doz.

Potage à la Julienne, soup containing finely cut vegetables.

Potage à la purée aux croûtons, a kind of pea-soup with dice of toasted bread.

Cornichons, pickled cucumbers.

Oseille, sorrel, very popular in Paris.

Pommes, potatoes (it is not customary to add *de terre*).

Pommes sautées, potatoes stewed in butter.

Pommes à la maître d'hôtel, potatoes with parsley and butter.

Purée de pommes, mashed potatoes.

Petits pois, green peas (*au sucre* or *au beurre*.)

Haricots verts, green beans.

Haricots blancs, white beans, a standard dish among the French middling classes.

Flageolets, a superior quality of white beans.

Canard aux navets, roasted duck with turnips, a popular dish.

Pieds de cochon à la Sainte Menchould, pig's pettitoes seasoned, a favourite dish, often exposed to view in shop-windows.

Beefsteak bien cuit, beefsteak well-done, *saignant* underdone.

Filet de Bœuf, a favourite dish of the French.

Châteaubriand, a kind of beefsteak, but thicker.

Fricandeau, larded veal-cutlet.

Gigot, leg of mutton.

Foie de veau, calves' liver.

Rognons, kidneys.

Poulet, chicken. *Un quart de poulet* is a sufficient portion for one person.

Filets de chevreuil, roasted venison.

Perdrix, partridge; *aux choux*, with cabbage and sausages.

Perdreaux, young partridges.

Sole au gratin, fried sole.

Turbot, turbot; *Barbu*, a superior description.

Raie, roach. *Maquereau*, mackerel. *Moules*, mussels.

Omelettes of different kinds, *aux confitures*, *aux fines herbes*, *au fromage*, *au rhum*, *aux rognons* etc.

Beignets de pommes, apple-fritters.

Meringues, cream-tarts.

Carafe frappée, carafe of iced water.

Vin frappée, wine in ice.

The wines principally in vogue are (Bordeaux) *St. Emilion* and *St. Julien* (3—4 fr.), *Château Larose*, *Ch. Latour* and *Ch. Lafitte* (6—8 fr.); *Haute Sauternes* is a white Bordeaux wine (3—4 fr.); *Pommard* and *Volnay* (4—5 fr.), *Romanée* and *Chambertin* (5—8 fr.) are wines of Burgundy.

Fromage Suisse is a kind of cream-cheese; *Fromage de Brie* and *Gruyère* are also popular; *Camembert* and *Roquefort* are most esteemed in winter. — The long rolls are termed *Flûtes*, the round *Galettes*.

It may also be observed that if the diner partakes of the "hors d'œuvre" presented to him between the courses, consisting of radishes, prawns (*crevettes*) etc., his bill will swell into proportions for which he is not prepared.

The ordinary red table-wine is usually drunk mixed with water, a precaution highly necessary in the inferior restaurants. A whole bottle is placed on the table for each person, unless an express order is given for half a bottle only.

The Parisian dinner-hour is between 5 and 8 o'clock. The principal restaurants are generally crowded between 6 and 7; strangers will therefore do well to dine between 5 and 6.

"*Garçon, l'addition, s'il vous plaît!*" "Waiter, the bill!" The waiter then brings the account from the "*dame de comptoir*"; on receiving payment he expects a fee of 5 or 6 sous (4—5 in the inferior restaurants). The attention shown to the regular frequenters of a restaurant is of course mainly dependent on the fees which the waiters receive from them.

Travellers may generally avail themselves of one of the *Tables d'Hôte* (5 or 6 p. m.) at the hotels without being resident in the house, but in some cases they are required to give previous notice of their intention.

The "*Dîners à Prix-fixe*" have within the last few years come into vogue. They resemble the tables d'hôte, with the exception that the diner is at liberty to come at any hour between 5 and 8 (déjeuner from 10 to 1), and is enabled to dine much more expeditiously; or, if so disposed, he may prolong his repast to an hour or more. Payment in some instances is made at the door on entering. In cases where a whole bottle of table-wine is included in the charge for dinner, half a bottle of a better quality may always be obtained in its stead. Meats and vegetables are served separately; those who prefer them together must make known their wish. The cuisine is scarcely inferior to that of the best restaurants; these establishments are recommended to those who are not au fait at ordering a French dinner.

Diners à Prix-fixe in the Palais Royal and Vicinity.

The charges in each case vary according to the quality of the wine desired.

North Side (Galerie Beaujolais), No. 88, Tissot, déjeuner 1 fr. 25 c., diner 2 fr., with better wine 2½ fr.

West Side (Galerie Montpensier), the pleasantest on hot afternoons because in the shade: No. 65, *Adolphe Tavernier jeune*, D. 2 or 2½ fr.; 40, **Moureau*, same charge; 29, *Hédouin*, D. 2 fr.; No. 23, *Catelain* ("Restaurant de Paris"), D. 2 fr.; 36, *Café des Mille Colonnes*, déj. 1½, D. 3 fr.; *Cinq Arcades*, D. 2 or 2½ fr.

East Side (Galerie Valois), No. 172, *Restaurant Valois*, déj. 1¼, D. 2 or 2½ fr.; 173, *Catelain aîné*, déj. 1¼, D. 2½ fr.; 167, *Richelieu*, same charge; 160, *Lemonnier* ("Restaurant Henri IV."), déj. 1¼, D. 1 fr. 60 c.; 154, *Dîner Européen*, déj. 1 fr. 90 c., D. 3 or 3¾ fr., military music opposite this restaurant in the afternoon; 145, *Tavernier aîné*, déj. 1¼, D. 2 or 2½ fr.; 137, *Richard*, same charges; 123, *Restaurant du Havre*, D. 1 fr. 30 c.; 116, *Demory* (Restaurant de la Rotonde), déj. 1¼, D. 2 or 2½ fr.

Near the Palais Royal and the Louvre: *Pestel* ("Restaurant St. Honoré"), Rue St. Honoré 248 (Pl., white 5), opposite the Place du Carrousel, beefsteak 1 fr.

Colbert, Rue Vivienne 2, opposite the N. side of the Palais Royal, déj. 1¼ fr., D. 1 fr. 80 c.

Catelain, Rue Vivienne 36, D. 2 fr.

Restaurant du Bourgeois de Paris, Passage du Saumon 78, at the entrance from the Rue Montmartre 74, déj. 1 fr. 90 c. or 2 fr. 50 c.

**Beurain*, Rue Notre Dame des Victoires 16, D. inc. W., simple but good, 1 fr. 80 c., from 5 to 7 p. m., a new table being arranged every ¼ hr.; ladies not admitted.

Maison Dewamin, Rue du Mail 9, a similar establishment, dinner commences at 5, ladies admitted.

Arnold, Rue Coquillière 33 (Pl., white 7), like the two last, D. 1 fr. 20 c.

Restaurant Montesquieu, Rue et Passage Montesquieu, D. 1 fr. 90 c.

It may be observed that the proprietors of the smaller restaurants in the Palais Royal devote more attention to the elegance of their saloons and the variety of their bills of fare than to the real excellence of the viands. Such establishments cannot be recommended as places of regular resort.

Diners à Prix-fixe in the Boulevards etc.

Dîner de Paris (Boulevard Montmartre 12, entrance in the Passage Jouffroy 11; Pl., red 7), déj. 2, D. 4 fr., the latter including a bottle of table-wine or half a bottle of superior quality.

**Dîner de Commerce* (Passage des Panoramas 24), déjeuner 1 fr. 60 c., diner 3 fr., couvert d'enfant 1 fr. 50 c.

Dîner du Rocher, Passage Jouffroy 16, déj. 1³/₄, D. 3 fr. good for the price.

Pusch, Rue de la Bourse 3, a good and respectable, although very unpretending restaurant, déj. 1, D. 1 fr.

Restaurants in the Palais Royal and Vicinity.

North Side: No. 98, **Les trois Frères Provençaux*, excellent wines; No. 81, **Véfour* (beefsteak 1³/₄, Mayonnaise de saumon 2¹/₂ fr.). These two are the most celebrated of the old-established Parisian restaurants.

Two others in the Palais Royal of scarcely inferior reputation are: *Duchesne* (N.E. side, Nos. 107, 109) and *Douir*, Café Corazza (S.W. side, Nos. 9, 11).

West Side: Galerie de Chartres 4—7, is the shop of **Chevet*, an unrivalled emporium of delicacies; dinners, however, are not provided. Chevet is restaurateur at the Cursaal at Homburg.

Au Bouf à la Mode, Rue Valois 8, at the extremity of the Galerie d'Orléans in the Palais Royal, ample portions, good wine.

**Café de Danemarc*, Rue St. Honoré 196 (p. 16).

Restaurants in the Boulevards etc.

The even numbers are on the N., the uneven on the S. side.

Boulevard des Capucines (N. side), **Café-Restaurant de la Paix*, first class establishment (beefsteak 1³/₄ fr.).

Boulevard des Italiens. No. 38, **Café Foy*, corner of the Chaussée d'Antin, excellent but expensive; No. 20, **Maison Dorée*; No. 16, **Café Riche*; *Café Anglais*. These establishments are first rate and consequently expensive.

**Garny*, Passage de l'Opéra 10, at the end of the Galerie de l'Horloge, Nr. 24; D. 2, déj. 1¹/₂ fr.

No. 29, **Café du Helder*, déjeuner on the ground-floor, dinner in the entresol, expensive (filet 1¹/₂, 1¹/₂ fowl 4 fr.).

Boulevard Montmartre. *Dîner de Paris* and **Dîner de Commerce* see p. 11. Those who desire to make acquaintance with the Italian cuisine are recommended to go to **Galliani*, Passage des Panoramas, Galerie Montmartre 10 and 12.

Boulevard Poissonnière. No. 30, *Vachette*, of the first class; No. 26, **Desirée-Beaurain*; No. 8, **Restaurant de France* (beefsteak 1 fr. 20 c., mayonnaise de volaille 1¹/₂ fr.); No. 2, *Café Poissonnière*.

At the corner of the Rue Rougemont: *Hôtel et Restaurant Rougemont* (beefsteak 1 fr. 25 c.).

Boulevard Bonne Nouvelle. No. 24, *Restaurant Bonne Nouvelle*.

Boulevard St. Denis. No. 14, *Maire*, good wines, well known for the excellence of its "moules" (beefsteak 1 fr.)

Boulevard du Temple. No. 29, **Bonvalet*, moderate charges.

Place de la Bastille. No. 10, *Rive Charamante*, good and not expensive.

The two following restaurants deserve commendation, although less fashionable than many of the above-mentioned: **Philippe*, Rue Montorgueil 70 (Pl., red 7) and **Bréant*, Rue Neuve St. Eustache 10 (filet de sole 2, beefsteak 1½ fr.).

The *Maison Duval*, Rue Montesquieu 6, owns a number of excellent, though unpretending eating-houses, termed "*Etablissements de Bouillon*": Boulevard St. Martin; Boulevard de Sébastopol 144, Rue Rivoli 47, Rue Montmartre 143, Rue des Filles St. Thomas 7, Rue de la Monnaie 21, Rue Sartine 10, Rue Beauregard 2, Boulevard St. Michel 26. The charges in these houses are very moderate: beefsteak 50 c., table-wine 80 c. per bottle. Other houses occasionally style themselves "*Maison Duval*", but are of a very inferior description.

**Lucas*, Rue de la Madeleine 14 (Pl., red 5), substantial English cuisine, Engl. beer, not expensive.

**Restaurant de France*, Place de la Madeleine 9, Engl. cuisine, Engl. beer, moderate charges.

Weber, Rue Royale 25 ("His Lordship's Larder"), an Engl. restaurant of humble pretension.

**Byron's Tavern*, Rue Favart 2, corner of the Rue Grétry, Engl. cuisine, Engl. beer, good wines, D. at 6 o'clock 3 fr.

**Grande Taverne de Londres*, Place Boieldieu, in the rear of the Opéra Comique, everything excellent and not expensive, ample portions, filet 1, beefsteak 1 fr.).

**Mère Morel*, Rue Favart 8, simple but excellent cuisine.

**Café Voisin*, Rue St. Honoré 261.

Champeaux, Place de la Bourse 13, of the first class.

Café Talma, Rue Neuve des Petits Champs, Passage Choiseul.

Among the numerous restaurants in the Champs Elysées, the following are recommended.

Restaurant au Petit Moulin Rouge, Avenue d'Antin, opposite the S.W. pavilion of the Palais de l'Industrie (Pl., red 3), dinner in the open air, or in the pavilion.

Ledoyen, to the l. at the commencement of the Champs Elysées; **Marigny*, to the r. by the Cirque de l'Impératrice, good cellar; **Summer and Loesch*, Avenue Matignon, by the Circus; **Laurent*, Avenue d'Antin 23; **Ravel*, Rue Neuve 2 and Avenue de l'Impératrice (Pl., red 1), conveniently situated for visitors to the Bois de Boulogne.

Table d'hôte for those of moderate requirements at *Beaurain's*, Rue Notre Dame des Victoires 16, incl. wine 1 fr. 80 c., 5 to 7 o'clock.

Dischinger, Rue de la Bourse 3, a respectable restaurant of very modest pretensions, B. 1 fr., D. 1 fr.

Boulevard de Sébastopol. No. 9, *Café-Restaurant de la Nouvelle Poste*; No. 49, *Café de l'Union de Commerce*; No. 101, *Restaurant du Square des Arts et Métiers*; No. 70, **Etablissement de Bouillon*, good, respectable and very moderate.

On the Left Bank of the Seine. *Café d'Orsay*, of the first class, opposite the Pont Royal (Pl., white 5); **Café Desmares*, Rue du Bac 27, expensive; **Blot aîné*, Rue de Lille 33, highly recommended.

In the Quartier Latin restaurants of the second and third class abound. Among the most respectable may be mentioned: **Magny*, Rue Contre-escarpe Dauphine 3 (Pl., white 8, near the Pont Neuf); *Foyot*, Rue de Tournon 33, opposite the entrance of the Palais du Luxembourg; *Restaurant du Luxembourg*, Rue de Vaugirard 22, opposite the palace (Pl., white 8); *Café Caron*, Rue des Saints-Pères 22 (Pl., white 6).

Those who desire to dine in the vicinity of the Jardin des Plantes will find the **Hôtel de la Tour d'Argent* (Quai de la Tournelle 15, opposite the bridge) a respectable house.

Amateurs of Bavarian Beer may visit one of the following establishments:

Mallet, Faubourg Montmartre 4; **Baumann*, Boulevard St. Martin; **Zöhl's Brasserie*, Rue Rougemont 3, D. about 6 c'l. 2—3 fr.; **Restaurant de la Forêt Noire*, Rue d'Enghien; *Café du Midi*, Rue Montmartre 50; *Frantzen*, Rue Mazagran 16; *Guillaume Tell*, Boulevard de Strasbourg 18; *Fanta*, Rue Halévy 4.

At these restaurants, which are principally frequented by Germans, breakfast, dinner or supper may be procured.

1. CAFÉS.

These establishments should be visited by the stranger who desires to see Parisian life in all its phases. They are the after-dinner resort of the great majority of the male community of Paris. They are also sometimes convenient for breakfasting; coffee, bread and butter and waiter's fee about 1 fr. 10 c., "thé complet" 1 fr. Ices usually form one of the specialties of the Parisian café. The *demi-tasse* of café noir, which is usually drunk in the afternoon, costs about 40 c., a *petit-verre* of cognac 20 c., and the waiter expects 10 c. Those who desire to dilute their coffee ask for *un Mazagran* and receive it in a glass with a bottle of water; *un Capucin* is a glass of café au lait. — Beer may also be procured at most of the cafés. "*Un boc*", or "*une choppe*" (25—35 c.) is usually asked for. — Favourite beverages of the Parisians in warm weather are some of the following liqueurs diluted with water: Absinthe, Vermouthe, Cognac, Bitter, Syrope de Groseille, de Framboise, Orgeat etc. — Out of many hundreds, a few of the best only are here enumerated.

Cafés in the Palais Royal.

North Side: **Café de la Rotonde*, which possesses the sole privilege of placing chairs and tables outside the door for the accommodation of customers; well supplied with newspapers.

No. 50, **Café Hollandais*; No. 36, *Estaminet des Mille Colles*; No. 18, *Casino Français*, concerts in winter.

South Side. *Café d'Orléans*, Galerie d'Orléans Nos. 34—40; *Sueur*, Nos. 1—7.

On the N. Side, where the continuation of the Rue Vivienne opens on the Palais Royal, is situated the subterranean *Café des Aveugles*, a place of popular resort, where, in addition to the usual concomitants of the café, quaint performances are provided for the amusement of the frequenters. Some good ventriloquism may usually be heard here.

Cafés in the Boulevards.

Boulevard de la Madeleine. S. side: *Café Durand*, Place de la Madeleine 2. *Café de Londres*, Boulevard de la Madeleine 25.

Boulevard des Capucines. S. side: No. 43, *Café du Congrès*; No. 39, *Hill's Café*, an English restaurant; No. 37, *Café d'Angleterre*; No. 1, *Café Napolitain*, *vices* 1 fr. per portion (a mixture termed "tutti frutti" particularly good).

Boulevard des Italiens. N. side: No. 38, *Café Foy*; a restaurant; No. 30, *Café de Montmorency*. — **Tortoni*, of the first class.

S. side: No. 29, **Café du Helder*, a favourite resort of artists; No. 13, **Café Anglais*, principally a restaurant, expensive; *Café du Grand Balcon*, frequented by the best billiard-players; **Café du Cardinal*.

N. side: No. 16, *Café Riche*; No. 14, *Café Grétry*; Nr. 12, *Café de Paris*, all three near the Passage de l'Opéra, frequented by stockbrokers.

Boulevard Montmartre. N. side: No. 16, *Café Mazarin*; No. 12, *Café Garen*; No. 10, *Café des Princes*. — S. side: *Café Veron*; *Café de Suède*, adjoining the theatre; *Café Montmartre*.

Boulevard Poissonnière. *Frontin*; *Café de Madrid*, coffee not served before 8 p. m.

Boulevard Bonne Nouvelle. N. side: No. 44, **Café Français*; No. 39, *Déjeuner de Richelieu*, excellent chocolate; No. 30, **Café de la Terrasse*, well supplied with newspapers, recommended for déjeuner; No. 26, *Café Sérurier*.

Boulevard St. Denis. S. side: *Café de Malte*, opposite the Porte St. Martin.

Boulevard St. Martin. No. 26, **Grand Café Parisien*, the largest in Paris, magnificently fitted up, contains 22 billiard-tables, well deserving of a visit.

Boulevard du Temple. S. side: *Jardin Turc*, also visited by ladies.

Boulevard de Sébastopol. No. 17, *Café des Halles Centrales*, 20 billiard-tables; No. 42, *Café-Estaminet des Balcons*; No. 68, *Café de l'Epoque*; No. 111, *Café Brasserie Reinert*.

Boulevard de Strasbourg. No. 7, *Café de Bade*; No. 16, *Café-Concert des Folies*; No. 6, *Eldorado*, café-chantant.

Rue St. Honoré 161, opposite the Palais Royal, **Café de la Régence*, frequented by celebrated chess-players; No. 159, *Café de l'Univers*; No. 196, *Café de Danemarc*, also a restaurant.

On the Left Bank of the Seine the following establishments deserve mention: *Café d'Orsay*, in the Faubourg St. Germain, opposite the Pont Royal, handsomely fitted up; **Café Procope*, Rue de l'Ancienne Comédie 13 (Pl., white 8), the oldest-established Parisian café, once frequented by Voltaire, Rousseau and Diderot; *Café Blot* (p. 14); *Café Desmares*, Rue du Bac 27; **Café de la Rotonde*. Rue de l'École de Médecine 10, well supplied with newspapers.

Champs Elysées. The various *cafés-chantants*, which are to be found here on summer evenings, afford unbounded delight to the middling and lower classes of Parisians. The performances are by no means of the first order, but are always conducted with strict propriety.

Ices (*Glaces*) at most of the cafés. The best are obtained at the following places: *Tortoni*, Boulevard des Italiens; *Imoda*, No. 3, Rue St. Honoré; *Rouzé*, rue Royale St. Honoré 23, opposite the Madeleine; **Poiré et Blanche*, in the Faubourg St. Germain, Rue St. Dominique 10; *Hilaire Rouzé*, opposite to the latter, No. 11; **Neapolitan fruit-ices* (p. 15), Boulevard des Capucines 1 (*sorbet* is half-frozen syrup or punch).

Confectioners are in Paris divided into two classes, *Pâtisseries* and *Confiseurs*. Of the former class a few of those who enjoy the highest reputation may be here mentioned: *Dubois*, Rue Richelieu 92; *Guerre*, Rue Castiglione 2, opposite the garden of the Tuileries; *Félix*, Rue Vivienne 42; *Colombin*, Rue du Luxembourg 8; *Marion*, "English pastry-cook", Rue Royale St. Honoré 10; *Quillet*, Rue de Buci 14; *Chiboust*, Rue St. Honoré 163; *Frascati*, Boulevard Montmartre 23. — The best *bons-bons* may be purchased at *Boissier's*, Boulevard des Capucines 9, or at *Terrier's*, Rue St. Honoré 254. — Excellent preserved fruits (*conserves*) at *Jourdain's*, Rue Neuve des Petits Champs 52.

5. BOOKSELLERS, READING ROOMS etc.

Booksellers: *Galignani & Co.*, Rue de Rivoli 224. Publishers of *The Messenger*, a daily newspaper in English, containing the amusements, exhibitions, theatres of the day (weekly 3 fr.).

Truchy, 26 Boulevard des Italiens, librairie française et anglaise.

Librairie Franck, Rue Richelieu 67; *Haar et Steinert*, Rue Jacob 9; *F. Klincksieck*, Rue de Lille 11; these three especially for German and French literature.

Reading Rooms: *Galignani's Reading-Rooms*, Rue de Rivoli 224, are well supplied with English newspapers, admission per diem 50 c., per fortnight 5 fr.

Cabinet de Lecture in the Passage de l'Opéra, Galerie du Baromètre 11, adm. 25 c., per week 2 fr., fortnight 3 fr. 50 c.

Salon de Lecture, Boulevard Montmartre 12, well supplied, adm. 25 c.

Salon de Lecture on the left bank of the Seine, Cour du Commerce 7 and 8, adm. 10 c.

These reading-rooms are also convenient places for letter-writing.

Newspapers. Among the most important are *Le Siècle*, *La Patrie*, *La Presse*, *La France*, *Les Débats*, *L'Opinion Nationale*, *Le Temps*, *La Liberté*, *L'Etendard*, which are offered in the streets for sale at 3 sous; also the smaller papers, *Le Petit Moniteur*, *Le Petit Journal* and *La Petite Presse* at 1 sou. The occasional perusal of these is also recommended as an admirable exercise for the student of the language.

6. SHOPS, BAZAARS, MARKETS.

Shops. With the exception of the houses in the aristocratic Faubourg St. Germain, there are few in Paris which have not shops on the ground-floor. The most brilliant and attractive are those on the Boulevards, especially the W. portion, in the Palais Royal, the Rue de la Paix, Rue de Richelieu, Rue Vivienne and in the new Rue de Rivoli.

Extensive haberdashers: *Aux Villes de France*, Rue Richelieu 104, opposite the Passage des Princes, which leads to the Rue Vivienne; *A la Ville de Paris*, Rue Montmartre 170. Silk-mercers: *Au Louvre*, in the hotel of that name, Rue Rivoli; *Compagnie Lyonnaise*, Boulevard des Capucines 37. In the Faubourg St. Germain: *Au Petit St. Thomas*, Rue du Bac 27; *Au Grand Condé*, Rue de Seine 85, 87.—*Gallois-Gignour*, Boulevard de la Madeleine 21—23, well-known for the rich and attractive display in the windows.

Beautiful copies of antiques in bronze sold by *Barbedienne et Comp.*, Boulevard Poissonnière 30; in the vicinity, (No. 20) *Henri et Demarson*, one of the best shops in Paris for perfumery.

Giroux et Comp., Boulevard des Capucines 43, "bronzes, arts, fantaisies," one of the largest shops of the kind in Paris. On the approach of New Year's Day, the whole house is converted into a vast shop and sometimes contains 1000 visitors at one time. — *Susse Frères*, Place de la Bourse 31, a similar establishment.

Goupil et Comp., Boulevard Montmartre 19, engravings.

Cigars, from 5 to 50 c. each, seldom vary in quality in the different shops, the manufacture and importation of tobacco being a government monopoly. The principal dépôts, however, are on the Quay d'Orsay 63, and in the Grand Hôtel, Boulevard des Capucines.

A list of shops where the ordinary requirements of the traveller will be satisfied is given in the Introduction.

Bazaars. The most extensive is in the *Boulevard Bonne Nouvelle* 20—22. Others: *Boulevard Montmartre* 12, opposite the Rue Vivienne; *Boulevard Poissonnière* 27 (“Bazar de l'Industrie Française”), fixed prices. These establishments afford a pleasant and entertaining walk.

Dock du Campement, Boulevard Poissonnière 14, in the Maison du Pont de Fer, a *Bazar de Voyage*; *Godillot*, a similar establishment, Rue de la Paix 25, corner of the Boulevard des Capucines.

Auctions of every variety daily in the *Hôtel des Ventes Mobilières*, Rue Drouot 5, at the back of the Grand Opéra; furniture on the ground-floor; objects of art, pictures, coins etc. usually on the first floor. The articles may be inspected by the public on the day or morning previous to the sale. The auctioneers are termed *Commissaires Priseurs*. — *Book-auctions* generally take place in the evening at the *Salle Silvestre*, Rue des Bons-Enfants 28, near the E. side of the Palais Royal.

Markets. The principal *Flower-markets* are held on Wednesdays and Saturdays on the quay between the Quai Napoleon and the Palais de Justice; on Tuesdays and Fridays on the N. and E. sides of the church of Ste. Madeleine; on Mondays and Thursdays near the Château d'Eau, Boulevard St. Martin, and also in front of the Church of St. Sulpice.

The new **Halles Centrales*, adjoining the church of St. Eustache (Pl. white 7) are well deserving of a visit. A subterranean railway is in course of construction to facilitate the introduction of the commodities into the town. — In the vicinity, in the Place des Innocents, is the beautiful fountain of that name, the work of *Jean Goujon*, one of the victims of St. Bartholomew's night.

Another interesting covered market is the *Marché St. Germain*, to the N. of the church of St. Sulpice.

The *Halle aux Vins*, or wine-dépôt of Paris, adjoins the Jardin des Plantes and extends for nearly half a mile along the bank of the Seine. Some half million casks here lie in bond, the duty being paid on their removal. — *Ferd. Deiters and Co.*, Rue Taitbout 5, Boulevard des Italiens, may here be mentioned as one of the many respectable firms of which pure Bordeaux may be purchased. The prices per hogshead of 300 bottles (half a hogshead may also be procured) average as follows: sound Médoc

table-wine 150 fr.; St. Julien 350 fr.; Château wines of the Médoc 650 fr.; finest quality of the latter 1000 fr.; Château Lafite, Ch. Latour and Ch. Margaux 1500—1700 fr. English duty 65 fr. (carriage to London 8 fr.), American at present 50 per cent. of the value.

Marché aux Chevaux, S. of the Jardin des Plantes, on the Boulevard de l'Hôpital (Pl., blue 10) on Wednesday and Saturday afternoons. The traffic is principally in cart and other draught horses. (Horses of superior breed are sold on Thursday 1—4 o'clock at the "*Tattersall Français*", Rue Beaujon, and in the Champs Elysées.) — In the same locality is held a dog-market on Sundays 12—2 o'clock, where many a lost favourite is recognized and redeemed by its bereaved owner. At the *Fourrière des Chiens*, in the adjoining Rue Poliveau, dogs found straying in the streets are kept and fed for a week, after which they are destroyed if not reclaimed.

7. BATHS.

Warm Baths in the floating establishments at the Pont Royal and Pont Neuf.

**Ecole Impériale de Natation*, on the Quay d'Orsay, near the Place de la Concorde (Pl., white 5), admirably fitted up.

Smaller swimming baths at the Pont Royal, *Pont Neuf (descent at the back of the statue of Henry IV.), *Quai de Béthune, Ile St-Louis (p. 8) and at Asnières, station on the railway to Versailles. Charges at all these baths 1 fr. incl. towel etc.

The best establishment for mineral-baths, Turkish baths etc. is the **Bains de Tivoli*, Rue St. Lazare 102, near the Havre railway station. The *Etablissement Hydrothérapique du Dr. Landey* at Auteuil, Rue Boileau 10, is especially recommended for invalids. In these two "*Maisons de Santé*" patients are accommodated with board, lodging, baths and medical attendance on terms varying from 150 to 1000 fr. per month.

Other bath-houses are: *Rue Ste. Anne 63; Rue Vivienne 47; Rue du Temple 191.

Sea-water baths in the floating vessel at the Pont Royal (Pl., white 5).

8. VOITURES.

By a decree of May 23rd, 1866 the former distinction between *Fiacres* (*Voitures de Place*) and *Voitures de Remise* was abolished and the following "*Tarif Maximum*" appointed for both, provided the latter are hired in the street (not from a "*remise*"). *Une Course* is a single drive, *à l'heure* by time, in which case the hirer shows his watch to the driver.

Within the City.	From 6 a. m. in summer (<i>March 31st to Oct. 1st</i>), and from 7 a. m. in winter (<i>Oct. 1st to March 31st</i>), till 12. 30 at night:		From 12. 30 at night till 6 a. m. in summer (<i>March 31st to Oct. 1st</i>), and till 7 a. m. in winter (<i>Oct. 1st to March 31st</i>):	
	<i>La Course</i>	<i>A l'heure</i>	<i>La Course</i>	<i>A l'heure</i>
Carr. for 2—3 pers.	1 fr. 50 c.	2 fr. — c.	2 fr. 25 c.	2 fr. 50 c.
Carr. for 4—5 pers.	1 fr. 70 c.	2 fr. 25 c.	2 fr. 50 c.	2 fr. 75 c.
Carr. from a remise for 2—3 pers.	1 fr. 80 c.	2 fr. 25 c.	} 3 fr. — c.	} 3 fr. — c.
for 4—5 pers.	2 fr. — c.	2 fr. 50 c.		
Without the Fortifications.	From 6 a. m. till 12 at night in summer (<i>May 31st to Oct. 1st</i>), or from 6 a. m. till 10 p. m. in winter (<i>Oct. 1st to May 31st</i>). Same charge for <i>une course</i> as for <i>une heure</i> .			
	When the hirer returns to the town in the same carriage:		When the hirer dis- misses the carr. without the fortifications, he must make additional payment for the return- drive:	
Carr. for 2—3 pers.	2 fr. 50 c.		} 1 fr. — c.	
Carr. for 4—5 pers.	2 fr. 75 c.			
Carr. from a remise for 2—3 pers.	} 3 fr. — c.		} 2 fr. — c.	
for 4—5 pers.				

The same charge is made for luggage in carriages of either of the above classes: for 1 box 25 c., 2 boxes 35, 3 or more 75 c. The driver is bound to place it on and remove it from the vehicle. No charge for small articles which are taken inside.

The following places are situated beyond the fortifications: Bois de Boulogne, Bois de Vincennes, and the adjacent parishes of Charenton, Le Pré St. Gervais. St. Mandé, Montreuil, Bagnolet, Romainville, Pantin, Aubervilliers, St. Ouen, St. Denis, Clichy, Neuilly, Boulogne, Issy, Vanves, Montrouge, Arcueil, Gentilly, Ivry, Vincennes.

The following are among the principal Stands: by the Madeleine, on all the principal Boulevards, Place de la Bourse, Place de la Bastille, du Palais Royal, St. Sulpice, de la Concorde, Louvois, du Louvre, on the quays and at all the railway-stations.

Some of the more important regulations, of which every driver must possess a copy, are here given.

If a carriage is sent for and kept waiting more than $\frac{1}{4}$ hr. the charge for 1 hr. must be paid; if it is sent back at once, half a *course*, if after $\frac{1}{4}$ hr. a whole *course* must be paid.

If the carriage be hired for a *course*, the driver may select his own route; if *à l'heure*, he must obey the directions of his

employer. If one of the passengers alights before the termination of the *course*, no additional charge can be made, unless luggage placed outside the vehicle is also removed, in which case one hour must be paid for.

In hiring by time, the entire first hour must always be paid for, after which the time may be reckoned by spaces of 5 min.

When per hour at:	MINUTES:										
	5	10	15	20	25	30	35	40	45	50	55
	fr. c.	fr. c.	fr. c.	fr. c.	fr. c.	fr. c.	fr. c.	fr. c.	fr. c.	fr. c.	fr. c.
2 fr.	20	35	50	70	85	1	1	20	35	50	70
2 fr. 25	20	40	60	75	95	15	1	35	50	70	90
2 fr. 50	25	45	65	85	1 05	1 25	1	50	70	90	2 30
2 fr. 75	25	50	70	95	1 15	1 40	1	60	85	2 10	2 55
3 fr.	25	50	75	1	1 25	1 50	1	75	2 25	2 50	2 75

If the carriage is engaged before 12. 30 at night the *day-charges* only can be demanded, if before 6 (or 7) a. m. the *night-charges* must be paid, although the drive be prolonged beyond these limits.

Drivers are not bound to convey passengers without the fortifications between midnight (or in winter 10 p. m.) and 6 a. m.

If the horses have been used without the fortifications for 2 consecutive hours, the driver can demand a rest of 20 min. at the expense of the hirer.

If a carriage is engaged without the fortifications to return to the town, the town-charges alone can be exacted; in the reverse case, the increased rate is paid from the moment the fortifications are passed.

If the hirer's destination is a theatre, concert-room etc., he must pay in advance.

Bridge-toll is paid by the driver, unless the crossing has taken place at the express desire of the hirer.

Gratuities cannot be demanded by the drivers, but it is usual to give 10—20 c. per *course*, or 25—50 per hour, in addition to the fare.

Those who are desirous of exploring Paris expeditiously and comfortably are recommended to hire a *Voiture de Remise* by the day (25—30 fr.) or by the week (*"Combien, par jour, pourboire compris, pour une voiture à deux ou à quatre places, avec un ou deux chevaux? La voiture sera à ma disposition de huit heures du matin à huit heures du soir, et ira au Bois de Boulogne, à Saint-Denis, à Saint-Cloud et à Sèvres."*)

9. OMNIBUSES.

There are 31 different lines of omnibuses in Paris, all of which belong to one company. They are distinguished by the letters of the alphabet, the colour of their lanterns and of the vehicles themselves. In the annexed list the starting-point and

destination of each are furnished with references to the coloured plan at the end of the book.

From	to	Omnibus	Lantern.
A. Palais-Royal (white 7) . . .	Passy and Auteuil (white 1) . . .	yellow . .	red
B. Chemin de fer de Strasbourg (red 9)	Chaillot (r. 2) . . .	yellow . .	red and green
C. Louvre (w. 7) . . .	Courbevoie (r. 3) . .	yellow . .	red
D. Ternes (r. 2) . . .	Boul. Filles du Calvaire (w. 9) . . .	yellow . .	red
E. Bastille (w. 10) . .	Madeleine (r. 5) . .	yellow . .	red
F. Bastille (w. 10) . .	Monceaux (r. 6) . .	dark brown.	red
G. Jardin des Plantes (w. 10) . . .	Batignolles (r. 6) . .	brown . .	green
H. Odéon (w. 8) . . .	Avenue de Clichy (r. 6)	yellow . .	red
I. Place Maubert (w. 8)	Montmartre (r. 8) . .	green . .	red
J. Barrière de Pigale (r. 6)	Glacière (bl. 7) . .	yellow . .	red
K. Collège de France (w. 8)	La Chapelle (r. 10) . .	yellow . .	green and red
L. Saint-Sulpice (w. 6)	Villette (r. 10) . . .	yellow . .	red
M. Belleville (r. 11) . .	Ternes (r. 2)	yellow . .	green and red
N. Belleville (r. 11) . .	Place des Victoires (w. 7)	green . .	red
O. Monilmontant (r. 11)	Chaussée du Maine (bl. 6)	green . .	red and green
P. Barrière de Fontainebleau (bl. 9)	Charonne (w. 13) . .	yellow . .	red and green
Q. Palais-Royal (w. 7)	Place du Trône (w. 14)	yellow . .	red
R. Barr. Charenton (bl. 14)	Faub. St. Honoré (r. 5)	green . .	blue and red
S. Louvre (w. 7) . . .	Bercy (bl. 13) . . .	yellow . .	red and white
T. Place Cadet (r. 8) . .	Gare d'Ivry (bl. 11) .	yellow . .	yellow
U. Pointe St. Eustache (w. 7)	Maison Blanche (Barrière de Fontainebleau) (bl. 9) . .	yellow . .	green and red
V. Chemin de fer du Nord (r. 10) . . .	Bar. du Maine (bl. 6) .	brown . .	green and red
X. Place du Havre (r. 5)	Vaugirard (bl. 4) . .	yellow . .	green and red
Y. Porte St. Martin (r. 9)	Grenelle (w. 2) . . .	brown . .	red and white
Z. Bastille (w. 10) . .	Grenelle (w. 2) . . .	brown . .	green
AB. Place de la Bourse (r. 7)	Passy (w. 1)	green . .	green
AC. Cours la Reine (w. 3)	Petite Villette (r. 10)	green . .	red and green
AD. Château d'Eau (r. 9)	Pont de l'Alma (w. 1)	green . .	green

From	to	Omnibus	Lantern.
AE. Arts et Métiers (r. 7)	Vincennes (w. 14) .	green . .	green
AF. Parc de Monceaux (r. 5)	Panthéon (bl 8) . .	green . .	red
AG. Chemin de fer de l'Est (r. 10) . .	Montrouge (bl 3) .	brown. . .	green

It must, however, be observed that Parisians themselves find it difficult to form a thorough acquaintance with the above labyrinth of routes. The stranger who makes a stay in Paris of some duration and desires to avail himself of these conveyances, should purchase an omnibus-map of Paris (1 fr.), or a *Clef des Omnibus* (15 c.), which are to be had at the omnibus offices.

The fares for all the above routes are the same, 30 c. inside and 15 c. outside (*impériale*). If the omnibus does not go in the direct route to the passenger's destination, he may apply to the conductor for a "*correspondance*" with the line which will convey him thither. He will then receive a "*bulletin*" or receipt for his fare and a "*cachet*" or check-ticket and will be set down at the point where the two lines cross. Here he proceeds to the omnibus-bureau and receives a new *cachet* which, without any additional payment, entitles him to a seat in the first omnibus going in the desired direction. Outside passengers are not entitled to *correspondance*, unless they pay the full fare (30 c.). On Sundays and holidays tickets are not issued on some lines.

When the omnibuses are full, the conductor exhibits a ticket announcing that his vehicle is "*complet*".

The principal omnibus-bureau is in the *Place du Palais Royal*, situated in the very heart of the city. Other offices are at the following places: Boulevard de la Madeleine 27, des Italiens 8, du Temple, des Filles du Calvaire, de la Bastille 2, Porte St. Martin etc. — On the *Left Bank* of the Seine: Place St. Sulpice 6, 8 and 10, at the Odéon, Pont Neuf, Place du Palais de Justice etc.

Horse Railway (*Chemin de Fer Américain*), Rue du Louvre 8 (opposite the colonnade), from 9 a. m. every hour (in summer oftener) viâ

Passy, Auteuil, Bois de Boulogne, Le Point du Jour and *Boulogne* to the *Pont de St. Cloud*, and viâ

Auteuil, Billancourt, Sèvres and Viroflay to *Versailles*.

10. RAILWAY-STATIONS. RAILWAY-OMNIBUSES

Paris possesses eight railway-stations (*embarcadères de chemin de fer*). On the *Right Bank* of the Seine are the following:

1. Rue St. Lazare (Pl., red 6) (*Chemin de Fer de l'Ouest*, *Lignes de Banlieue*, *Lignes de Normandie*, *Ligne de Ceinture*),

Rue St. Lazare 124, for the line to *Versailles (rive droite), St. Cloud, St. Germain, Argenteuil, Rouen, Havre, Dieppe, Fécamp, Caen, Cherbourg*, and for the branch line to *Auteuil* and the *Bois de Boulogne*.

Special Omnibus (25 c.), to correspond with all the trains starting from this station, from the Place de la Bourse, Boulevard Bonne Nouvelle 14, Pointe St. Eustache, Place St. André des Arts 9, Place du Palais Royal, Place du Bouloi 7 and 9.

2. Place Roubaix (Pl., red 10) (Chemin de Fer du Nord) for *London, Brussels, Cologne*.

Bureaux Succursales: Rue de Rivoli, in the Hôtel du Louvre; No. 228, in the Hôtel Meurice; 170, Hôtel des Trois Empereurs; Hôtel Bedford, Rue de l'Arcade 17 and 19; Hôtel de Lille et d'Albion, Rue St. Honoré 211; Rue Bonaparte 59; Boulevard de Sébastopol 33; Place de la Bourse 6; Rue St. Martin 326; Rue Charlot 3. *Omnibuses* to the station from all these offices, and also from the Grand Hôtel, Boulevard des Capucines, and Rue Aubry le Boucher 24. *Fares* 30 c., and 30 c. for luggage under 60 lbs., for every additional 2 lbs. 1 c.; if the omnibus deviates from its ordinary route, 60 c. for each pers.

3. Place de Strasbourg (Pl., red 10) (Chemin de Fer de l'Est), in the immediate vicinity of the Station du Nord, for *Strasbourg* and the lines to *Munheim, Rheims, Metz, Troyes, Bâle*.

Bureau Succursales: Rue du Bouloi 7 and 9; Boulevard de Sébastopol 34; Rue Quincampoix 47 and 49; Place de la Bastille, at the station of the Vincennes line; Place St. Sulpice 6. *Omnibuses* from these offices, and also from the Hôtel du Louvre, and Rue St. Martin 295. *Fares*: 30 c., luggage 30 c.

4. Boulevard Mazas (Pl., blue 12) (Chemin de Fer de Paris à Lyon et à la Méditerranée) for *Fontainebleau, Lyons, Marseilles*. (Opposite the station, to the N., is situated the *Prison Mazas*, capable of containing 1260 prisoners in solitary confinement).

Bureaux Succursales: Rue Neuve des Mathurins 44; Rue Rossini 1; Rue Coq Héron 6; Rue Bonaparte 59 and Place St. Sulpice 12; Boulevard de Strasbourg 5; Rue Rambuteau 6. *Omnibuses* from these offices to the station: *fares* 30 c., after midnight 50 c.

5. Place de la Bastille (Pl., white 10) for *Vincennes*.

Special Omnibus from the Place de la Bourse 12.

On the Left Bank of the Seine:

6. Boulevard de l'Hôpital (Pl., blue 10), adjoining the Jardin des Plantes (new station in course of construction), for *Fontainebleau, Orléans, Nevers, Bourges, Le Mans, St. Nazaire, La Rochelle, Rochefort, Limoges, Blois, Tours, Angers, Nantes, Bordeaux, Bayonne*. - *Bureau Central*: Rue de Grenelle St. Honoré 18.

Special Omnibus from the Rue St. Honoré 130, Rue Notre Dame des Victoires 28, Rue Coq Héron 17, Rue Lepelletier 15, Rue de Londres 8, Rue de Chabrol 53, Boulevard de Sébastopol 54; Rue Notre Dame de Nazareth 30, Rue de Babylone 7; Place St. Sulpice 6; Place de la Madeleine 7.

7. Barrière d'Enfer (Pl., blue 5) for *Sceaux* and *Orsay*. *Special Omnibus* (30 c., and luggage 30 c.) from the Rue St. Honoré 130, Rue de Londres 8; Place St. Sulpice.

8. Boulevard Montparnasse 44 (Pl., blue 6) (Chemin de Fer de l'Ouest, Ligne de Bretagne) for *Versailles (rive gauche)*, *Rambouillet*, *Chartres*, *Le Mans*, *Alençon*, *Rennes*, *Brest*. — *Bureaux succursales*: Rue Coq Héron 5, Rue St. Martin 300.

Special Omnibus from the Place de la Bourse, Rue St. Martin 326, Rue de Bourtibourg 4, Place St. André des Arts 9, Rue Royale St. Honoré 24, Place du Palais Royal.

11. STEAMBOATS.

Small steamers ply on the Seine between the Pont Royal and St. Cloud, descending in $\frac{3}{4}$ hr., returning in $1\frac{1}{2}$ hr.; fares 50 c.—1 fr. The trip is a pleasant one, the landscape picturesque and animated.

12. THEATRES.

The representations commence at various hours between 6 and 8 o'clock, and generally last till midnight. As the hours for opening the doors are frequently changed, the play-bills should always be consulted beforehand.

The theatres present to the stranger a highly characteristic phase of Parisian life, and he should on no account omit to visit all the principal ones. As, however, some acquaintance with the colloquial and slang expressions of every day life is requisite, and cannot be acquired without a sojourn in Paris of considerable duration, strangers are strongly recommended to purchase the play to be performed, and peruse it carefully beforehand. *Tresse*, Palais Royal, Galerie de Chartres 2, 3, may be mentioned as a dealer in all kinds of dramatic compositions.

The best places are the stalls in front of the orchestra (*fauteuils d'orchestre*), behind which are the *stalles d'orchestre*; those behind the pit (*stalles d'amphithéâtre*), and those in front of the first tier of boxes (*fauteuils de balcon, de la première galerie*). Ladies are not admitted in all the theatres to the orchestra stalls.

It is a wise precaution, especially in the case of very popular representations, to secure a good seat by purchasing a *billet de location* beforehand at the office of the theatre, or at the principal office (*location-office des théâtres*) in the morning. The visitor should be careful to select a *numéro de face* and not de *côté*.

These *billets de location* generally cost 1 — 2 fr. more than *au bureau*, i. e. at the door, but the purchaser has the satisfaction of knowing that his seat is reserved. Strangers are particularly cautioned against purchasing tickets from “*valets de place*” and similar individuals, who frequently hover about in the vicinity of the theatres and endeavour to impose on the public.

The *Parterre* or pit is always crowded. Those who wish to secure a tolerable seat in this part of the theatre should be at the door at least an hour before the commencement of the play, and, with the exact entrance-money in hand, fall into the rank (*faire queue*) of other expectants. Frequenters of the pit, on leaving the theatre between the acts, usually secure their seats by attaching their handkerchiefs to the bench.

In order to become acquainted with the internal arrangements of each theatre, the stranger should consult the plan of the building at the office. Most of them have their *premières*, *deuxièmes*, *troisièmes de face* or *de côté* (box-places in the first, second or third row, in front or at the side), *baignoirs* or *loges de rez-de-chaussée* (pit-boxes) etc. The best places for ladies are the boxes and the *fauteuils de balcon*.

The *Claque* (or *les Romains*), or paid applauders, form an annoying, although characteristic feature in most of the theatres. They usually occupy the best seats in the pit and are easily recognized by the simultaneous and energetic concussions of their vulgar palms. There are even “*entrepreneurs de succès dramatiques*”, a species of mercantile adventurers who furnish theatres with *clagues* at stated terms. Strange as it may seem to the English visitor, all attempts to abolish this nuisance have hitherto failed.

Paris contains upwards of 30 theatres. In consequence, however, of a decree of January 7th., 1864, the number will soon increase (comp. p. 29), additional facilities for the erection of new theatres being thereby granted, and certain monopolies abolished. A list of the most important, according to the order fixed by the police, is here annexed.

The Opéra, Rue Lepelletier 12 and Rue Drouot (Pl., red 7), to the N. of the Boulevard des Italiens (“*Grand-Opéra, Académie impériale de Musique*”), was founded in 1671, and, in consequence of the murder of the Duc de Berry (p. 99), removed to its present site in 1821. The building will eventually be superseded by a new structure near the Boulevard des Capucines, opposite the Rue de la Paix, now in course of construction and to be completed in 1871. The government contributes 800,000 fr. (32,000 L.) annually towards its support, to which 100,000 fr. (4000 L.) is added by the Emperor from the civil list; the gross annual receipts are about 1,200,000 fr. The staff of performers is about 250 in number; a good tenor receives a salary of 80,000 fr. (3200 L.); composers and authors of new pieces are each paid

500 fr. (20 L.) for each of the first forty, and 200 fr. for each subsequent representation. The scenery and ballet are unrivalled. The house is capable of accommodating 1950 persons. Office in the Rue Drouot, generally open at 10 a. m. Representations on Mondays, Wednesdays and Fridays. Stalles d'amphithéâtre 12 fr. (*location* 14 fr.); stalles d'orchestre 10 fr. (*location* 12 fr.); pit (seats numbered) 5 fr. (*location* the same).

The Théâtre Français, Rue Richelieu 6, in the new Place de l'Impératrice (Pl., white 7), on the S.W. side of the Palais Royal, was at one time exclusively devoted to the highest order of dramatic composition. Although this is now no longer the case, it is still considered to occupy the highest rank, and the government contributes 240,000 fr. to its support; the acting is admirable and the plays generally are of the best description. The actors style themselves "*comédiens ordinaires de l'Empereur*". This theatre was founded in 1600, and was under the superintendence of *Molière* from 1658 until his death in 1673. *Voltaire's* *Irène* was represented here in 1768 and received with thunders of applause; the author, then in his 84th year, was present on the occasion. — Seats for 1500. Fauteuils d'orchestre 5 fr. (*location* 7 fr.), stalles d'orchestre 4 fr., parterre 2 fr. 50 c.

The Odéon, Place de l'Odéon (Pl., white 8), near the Palais du Luxembourg, ranks next to the Théâtre Français, and is devoted principally to the performance of the most classical dramas. One of the reasons which Louis XVI. assigned for the erection of this theatre in 1779 was, "*que nos sujets, avant d'entrer et en sortant du spectacle, aurent à proximité une promenade dans les jardins du Luxembourg*". The "*promenade en sortant*" is, however, no longer practicable, as the Luxembourg gardens are closed at sunset. — Seats for 1700. Fauteuils d'orchestre (to which ladies are admitted) 5 fr.; (*location* 7 fr.), parterre 2 fr. (*location* 3 fr.); no representations in summer.

The Opéra Comique, Place Boieldieu or des Italiens (Pl., red 7), is devoted to the performance of the lesser operas, the Dame Blanche, Postillon de Lonjumeau, Fra Diavolo, Domino Noir, Etoile du Nord etc. It receives an annual contribution of 240,000 fr. from government. — Seats for 1800. Fauteuils d'orchestre 6 fr. (*location* 8 fr.), fauteuils de balcon 7 fr. (*location* 8 fr.), fauteuils de la première galerie 7 fr. (*location* 8 fr.); stalles d'orchestre 4 fr. (*location* 5 fr.) parterre 2½ fr.

The Théâtre Italien or Italian Opera, is situated to the S. of the Boulevard des Italiens, in the Place Ventadour (Pl., red 5): entrance on the N. side from the Rue Neuve St. Augustin, on the S. from the Rue des Petits Champs. Representations on Tuesdays, Thursdays and Saturdays; performances of the highest class; admirable staff of performers. The claque (p. 26) has

happily been banished from this theatre. When Mlle. Patti sings the prices are considerably raised. — Seats for 1700. Fauteuils d'orchestre (ladies admitted) and stalles de balcon 12 fr.; stalles d'orchestre (formerly the parterre) 6 fr. Location not more expensive; 1re loge 15, 2de loge 9, 3me loge 5 fr.

The Théâtre Lyrique, Place du Châtelet (Pl., white 7), is destined for the operas of French composers, and for those of Mozart and Weber. It was founded as a *Théâtre Historique* by *Alex. Dumas* in 1847, on the Boulevard du Temple, whence it was removed to the present building in 1862. — Seats for 1600. Ladies admitted to all. Fauteuils d'orchestre 6 fr. (location 7 fr.); parterre 2½ fr.

The Théâtre du Gymnase Dramatique, Boulevard Bonne Nouvelle 38 (Pl., red 7), for vaudevilles and comedies, is deserving of commendation. Its pieces are frequently deemed worthy of being represented in the Théâtre Français. *Scribe* wrote most of his plays for this theatre, which enabled him to amass a considerable fortune. His country-seat at Céricourt bore the inscription:

*"Le théâtre a payé cet asile champêtre;
Vous qui passez, merci! je vous le dois peut-être."*

Seats for 1000. Fauteuils d'orchestre and de balcon 7 fr. (location 8 fr.); stalles d'orchestre 5 fr. (location 6 fr.), parterre 2 fr. 50 c. (location 3 fr.).

Théâtre du Vaudeville, Rue Vivienne 29, Place de la Bourse (Pl., red 7). The present building is about to be taken down to make room for the new Rue Réaumur, and will eventually be superseded by a new structure, already commenced, at the corner of the Chaussée d'Autin and the Boulevard des Capucines. — Seats for 1300. Fauteuils d'orchestre and de galerie 5 fr. (location 7 fr.).

Théâtre des Variétés, Boulevard Montmartre 7 (Pl., red 7), for Vaudevilles and farces. Seats for 1240. Fauteuils d'orchestre and de balcon 5 fr. (location 7 fr.), parterre 2 fr. 50 c.

Théâtre du Palais Royal, at the N.W. corner of the Palais Royal 74, 75 (Pl., white 7), a small but very popular theatre for Vaudevilles and farces, occasionally not altogether of an unexceptionable description. Seats for 950. Stalles and loges de balcon, and loges de galerie and d'orchestre 5 fr. (location 6 fr.); parterre 2 fr.

Théâtre de la Porte St. Martin, Boulevard St. Martin 16, 18 (Pl., red 9), for plays and ballet, one of the largest in Paris. The best pieces of Victor Hugo, Alex. Dumas and other eminent dramatists were here performed for the first time. — Seats for 1800. Fauteuils de balcon 5 fr. (location 7 fr.); fauteuils d'orchestre 5 fr. (location 8 fr.); parterre 2 fr.

Théâtre de la Gaîté, Square des Arts et Métiers (Pl., red 9), for melodramatic pieces, newly fitted up in 1861—62. — Seats for 1800. Fauteuils d'orchestre 4 fr. (location 5 fr.); stalles d'orchestre 2½ fr.; parterre 1½ fr.

Théâtre de l'Ambigu-Comique, Boulevard St. Martin 2 (Pl., red 9), for melodramas and vaudevilles. Fauteuils d'orchestre 5 fr. (location 6 fr.); stalles d'orchestre 3 fr.; parterre 1½ fr.

Bouffes Parisiens, Passage Choiseul (Pl., red 5), adjacent to the Italian Opera, for vaudevilles, comedies and especially operettas. — Fauteuils d'orchestre 5 fr. (location 7 fr.), balcon du 2de étage 4 fr.; fauteuil du 2de étage 3 fr.

Théâtre Impérial du Châtelet, Place du Châtelet (Pl., white 7), for military melodramas, especially Napoleonic, magic pieces and ballets. — Seats for 3352. Fauteuils d'orchestre 5 fr.; stalles d'orchestre 4 fr. (location 5 fr.); parterre 2 fr.

Théâtre des Folies Dramatiques, Rue de Bondy 40, for vaudevilles and farces, good comic acting. — Fauteuils d'orchestre 3 fr.; stalles d'orchestre 1 fr. 50 c.; parterre 1 fr.

Théâtre des Délassements Comiques, Boulevard du Prince Eugène. — Seats for 500. Fauteuils d'orchestre 3 fr.; stalles d'orchestre 2 fr.

Théâtre Déjazet, Boulevard du Temple 41, for vaudevilles and farces. Avant-scène des premières 5 fr.; orchestre 1 fr. 50 c.; parterre 1 fr.

Théâtre Beaumarchais, Boulevard Beaumarchais 55 (Pl., white 10), for farces and vaudevilles. — Fauteuils d'orchestre 2 fr. 25 c.; stalles d'orchestre 1 fr. 75 c.; parterre 1 fr.

Théâtre Sraphin, Boulevard Montmartre 12, for ombres chinois, magic lantern and marionette representations.

The following are of very recent origin (1865—1867), having sprung up in consequence of the abolition of the former monopolies:

Folies Marigny, in the Champs Elysées, for operettas, vaudevilles etc. Stalles d'orchestre 2 fr.; orchestre 1 fr. 25 c.

Théâtre des Fantaisies Parisiennes, Boulevard des Italiens 26, for operettas and pantomimes. Fauteuils d'orchestre and de balcon 5 fr.; stalles d'orchestre 3 fr.

Théâtre Robino, transferred in 1866 to the Boulevard de Strasbourg, for vaudevilles and dramas. Fauteuils d'orchestre 2 fr.; stalles d'orchestre 1 fr. 25 c.

Grand Théâtre Parisien, Rue de Lyon 12, near the Bastille (fauteuils d'orchestre 2 fr.), and Théâtre des Nouveautés, Rue du Faubourg St. Martin 60 (fauteuils d'orchestre 2 fr. 50 c.), both for vaudevilles.

These are the most considerable of the Parisian theatres. The others of minor importance are principally situated in the suburbs.

The Cirque de l'Impératrice in the Champs Elysées at the Rond-Point (Pl., red 3). the Cirque Napoléon, in the Boulevard des Filles du Calvaire (Pl., white 9), the Hippodrome, to the W. of the Avenue de l'Impératrice, between the Barrière de l'Etoile and the Bois de Boulogne (Pl., red 1), and the Cirque du Prince Impérial (opened in 1866), Rue de Malte 6, near the Boulevard du Prince Eugène, are also deserving of mention. The representations are precisely similar to those of English circuses; they are, however, worthy of a visit on account of their tasteful arrangement and vast dimensions. The Hippodrome is the largest and is capable of containing 10,000 persons. — Admission 1—2 fr.

Conjurers: *Hamilton*, Boulevard des Italiens 8, representations at 8 p. m. (admission 1½—4 fr.). — *Robin*, Boulevard du Temple 49 (admission 75 c. — 4 fr.).

13. CONCERTS AND BALLS.

The concerts of the *Conservatoire de Musique*, Rue du Faubourg Poissonnière 15, of European celebrity, take place once a fortnight, from January to April. The highest order of classical music (Haydn, Beethoven, Mendelssohn etc.) is performed with the most exquisite taste and precision. Strangers cannot easily obtain access to them, as almost all the seats are occupied by regular subscribers. Application may, however, be made, on the Friday following a concert, at the office, Rue du Faubourg Poissonnière 15. Balcon and premières loges 9 fr.; stalles d'orchestre, loges du rez-de-chaussée, couloirs d'orchestre and du balcon, and secondes loges 6 fr.; parterre and amphithéâtre 3 fr.; side-boxes 2 fr.

Regular concerts are given at the "*Concert de Paris*", Rue du Helder 19, near the Boulevard; admission 1—2 fr.; in summer frequently closed.

Besides the above, there are a number of other concerts-rooms; *Herz*, Rue de la Victoire; *Ste. Cécile*, Rue de la Chaussée d'Antin; *Erard*, Rue du Mail; *Pleyel*, Rue Rochecouart; *Sax*, Rue St. George. — Lent is the principal season for concerts in Paris.

The concerts of the *Cafés Chantants* are generally of a very inferior description. Those in the Champs Elysées (p. 16) attract numerous visitors in summer. The *Café des Aveugles* in the Palais Royal also belongs to this class. The following are among the best of these establishments: *Eldorado*, Boulevard de Strasbourg, handsomely decorated hall; vocal performances every evening from 7 to 11 o'clock, which of late years have acquired a certain celebrity from the appearance (in winter daily) of Mlle. Thérèse. *Casino Français*, in the Palais Royal, Galerie Montpensier 18.

Alcazar, Boulevard Poissonnière. *Café-Concert Bataclan*, or *Palais Chinois*, Boulevard du Prince Eugène 50.

The public Balls ("*Soirées Musicales et Dansantes*"), although the society is by no means always of the most select description, deserve to be visited by the stranger on account of the gay, brilliant and novel spectacle they present. The following establishments are perhaps the most respectable: *Jardin Mabille*, recently united with the former *Château des Fleurs*, near the Rond-Point, in the Allée des Veuves (Avenue Montaigne; Pl. red 3), Champs Elysées, brilliantly lighted and handsomely decorated, balls daily, admission 2—3 fr.; *Chalet des Iles* in the Bois de Boulogne (p. 90); *Casino d'Asnières* (p. 168), in summer only, generally on Thursdays.

The Masked Balls of the Grand Opéra, which last from the middle of December till Lent, and take place every Saturday evening, may be regarded as another characteristic phase of Parisian life (admission 10 fr.). They present a scene of the most unbridled and boisterous merriment and excitement, and where ladies are of the party should be witnessed by strangers from the boxes only. The female frequenters of these balls always wear masks or dominoes, the men are generally in evening costume.

14. DRIVE THROUGH PARIS.

Nothing will serve to convey to the stranger so good an idea of the general aspect and topography of the French metropolis as a drive on the top of an omnibus or in an open carriage through the principal streets. The vehicle should of course in this case be engaged *à l'heure*, and the driver desired to convey the visitor through the town by the following route.

The *Palais Royal* is selected as the most convenient starting-point. Thence through the Rue de Rivoli to the Place de la Concorde (p. 78), the Champs Elysées (p. 82), Palais de l'Industrie (p. 83), Arc de l'Etoile (p. 85); down to the Pont d'Iéna, Champ de Mars; Hôtel des Invalides (p. 155), Boulevard des Invalides, Boulevard du Mont Parnasse, at the extremity of which, to the r., is situated the Observatoire (p. 134); thence to the l., to the Boulevard St. Michel, along the Boulevard, passing Ney's monument, the Jardin du Luxembourg (p. 133), the Panthéon (p. 138), the extremity of the Rue Soufflot and the Palais de Justice (p. 94), near which the two bridges are crossed; then to the r. through the Rue de Rivoli, passing the Tour St. Jacques (p. 46) and the Hôtel de Ville (p. 92); through the Rue St. Antoine to the Place de la Bastille and the July Column, then along the old Boulevards (see p. 33) to the Madeleine.

The drive will occupy about 3 hrs. and (according as the vehicle is hired at 2 fr. or 2½ fr. per hour) cost 6—7 fr., inclu-

ding 1 fr. gratuity. It may, however, be reduced to $2\frac{1}{2}$ hrs., if the carriage be quitted at the Colonne de Juillet. The Boulevards, which would thus be omitted, may be sufficiently inspected in the course of subsequent walks. In this case the stranger may proceed to the cemetery of *Père Lachaise*, a walk through the principal parts of which occupies at least 2 hrs.

From Ménilmontant, at the corner of the Boulevards Extérieurs, near Père Lachaise, an omnibus starts every quarter of an hour for the Boulevard de Filles du Calvaire (a drive of 10 min.), whence (*correspondance*, p. 23) omnibuses run every 5 min., along the entire length of the Boulevards, to the Madeleine (in 25 min.).

After this preliminary voyage of discovery, the stranger may then proceed at his leisure to explore the metropolis in detail.

RIGHT BANK OF THE SEINE.

1. The Old Boulevards.

Colonne de Juillet, Place Royale, Imprimerie Impériale, Porte St. Martin, Porte St. Denis, Bourse, Vendôme Monument, Chapelle Expiatoire.

In the year 1670, during the reign of Louis XIV., the fortifications (*boulevards* = bulwarks) which then surrounded Paris were taken down and the ditches filled up †. This gave rise to a street, the northern portion of which, on the right bank of the Seine, displays a richness of architecture and an array of attractive shop-windows, which are surpassed in no other city in the world.

There are a number of other boulevards in Paris many of which have sprung up in consequence of the gigantic and still incomplete street-improvements (*Boulevard Hausmann, de Magenta, du Prince Eugène, de l'Hôpital, des Gobelins, St. Jacques, d'Enfer, du Montparnasse, des Invalides* etc.), but "the Boulevards" is a term usually applied exclusively to the line (3 M.) of broad streets leading from the Bastille to the Madeleine and subdivided as follows: Boulevard Beaumarchais (10 min. walk), Boulevard des Filles du Calvaire (3 min.), Boulevard du Temple (8 min.), Boulevard St. Martin (8 min.), Boulevard St. Denis (3 min.), Boulevard Bonne Nouvelle (6 min.), Boulevard Poissonnière (6 min.), Boulevard Montmartre (4 min.), Boulevard des Italiens (8 min.), Boulevard des Capucines (6 min.), Boulevard de la Madeleine (4 min.).

With the bright and cheerful animation and admirable arrangement of these Boulevards no line of streets in the English, or indeed any other metropolis can vie.

The Boulevards were formerly paved, and the stones have at different periods been employed in the construction of barricades. Since 1850 they have been macadamized and furnished with an asphalt pavement for foot-passengers. The trees, to which the gas is highly prejudicial, are a source of constant trouble to the city authorities. When dead they are replaced by full-grown

† A century later Calonne, minister of Louis XVI., caused Paris and its suburbs to be enclosed by a wall, termed *Boulevards extérieurs*, in order to enable the government to levy a tax on all provisions introduced into the town. This gave rise to the witticism: *Le mur murant Paris rend Paris murmurant*, which remains true to this day. Since January 1st, 1860, the precincts of the city have been further extended and now comprise 20 (instead of 12) Arrondissements, into which have been incorporated the parishes of Auteuil, Passy, Batignolles, Montmartre, La Chapelle, La Villette, Belleville, Charonne, Bercy, Vaugirard and Grenelle.

substitutes, transplanted at great expense from a more healthy atmosphere. The small glass cabinets in which newspapers are sold, and the establishments where Selters water and other beverages are supplied to the thirsty wayfarer, known by the German designation of "Trinkhalle", are all of comparatively recent origin. The chairs (chaises et fauteuils), which may be hired (10—20 c.) on the most animated portions of the boulevards, belong to a company, and are often in great request.

In order to inspect the Boulevards in detail, the stranger is strongly recommended to *walk* along the N. side from the Bastille to the Madeleine and to return on the S. side. The quietest and most favourable time is the forenoon. When the traffic reaches its climax, between 2 and 5 p. m., the top of an omnibus is perhaps the best point of observation. An evening walk through the boulevards should also on no account be omitted; nothing can then exceed the brilliancy and animation of the scene. — The number of vehicles, from the elegant private equipage to the ponderous waggon, which daily traverse the boulevards, is upwards of 24,000.

The shops, as well as many of the cafés of the Boulevard des Italiens and those adjoining it far surpass those of the Palais Royal in brilliancy and magnificence. Cafés in the Boulevards, see p. 15; reading-rooms. p. 17; theatres, p. 29; shops and bazaars, p. 17.

A very frequent summer apparition on the Boulevards is the vender of *coco* (liquorice water and lemon-juice), with his quiver-like zinc vessels, shining mugs and tinkling bell.

The Place de la Bastille is selected as the most suitable starting-point for the above-mentioned walk; as the stranger proceeds from E. to W., the interest of the route gradually increases and the traffic becomes more animated. From the Madeleine he may then proceed by the Place de la Concorde and the Champs Élysées to the Arc de l'Étoile, and return thence through the Jardin des Tuileries, past the Palais Royal, the Hôtel de Ville and the Caserne Napoléon, to the July Column. This circuit comprises a large proportion of the most striking features in Paris.

The **Place de la Bastille**, or simply *La Bastille* as it is usually termed, was formerly the site of *La Bastille St. Antoine*, a castle consisting of five lofty towers connected by walls and surrounded by a deep fosse. This building, which formed the extremity of the ancient fortifications and commanded the Seine and the populous suburb of St. Antoine, was spared in 1670 when the boulevards were levelled (p. 33), and was subsequently employed as a state-prison. On the 14th of July, 1789, it was captured and destroyed by the revolutionists; the stones were then chiefly employed in the construction of the Pont de la Concorde.

The *Boulevard Richard Lenoir*, constructed above the covered *Canal St. Martin*, which is connected with the *Bassin du Canal St. Martin* on the S. side of the Place and thus with the Seine also, was once destined by Napoleon I. to be the site of a colossal elephant fountain, 72 ft. in height, to be erected in commemoration of the revolution. (A model is preserved in the *Ecole des Beaux Arts*, p. 151.) The steamboats pass beneath this beautiful promenade, and their smoke is occasionally visible as it issues from the air-holes concealed in the midst of the small plantations.

After the revolution of 1830, however, the plan was abandoned; the spot was employed as a burial-place for the "July champions", and the present *Colonne de Juillet* erected over their remains. The monument, which is of iron, 154 ft. in height, is surmounted by a figure emblematical of Liberty, bearing a torch in one hand and a broken chain in the other. In February 1848, the "February champions" were here interred beside their comrades of 1830. The summit of the monument commands a fine view, especially of the cemetery *Père Lachaise*; the ascent is, however, less recommended than that of the *Tour St. Jacques* (p. 46), and should not be attempted by persons inclined to dizziness, on account of the swaying motion which is sometimes felt, especially in windy weather. Custodian's fee 20 c.

The strongest barricade of the insurgents in June, 1848, which could not be captured without the aid of heavy artillery, was in the neighbouring *Rue du Faubourg St. Antoine* diverging to the r. (E.) On the 25th of June, the third day of the contest, Archbishop *Affre* (p. 105) was here killed by an insurgent's ball, whilst exhorting the people to peace.

Before commencing his walk along the animated Boulevards, the stranger may, by way of contrast, visit the *Place Royale*, to reach which he turns to the l. into the *Rue St. Antoine* and takes the third street (*Rue Royale*) to the r. Passing under an arch, he enters a large square planted with limes and chestnuts, two sides of which are adorned with fountains. In the centre stands the equestrian marble *Statue of Louis XIII.*, executed by Dupaty and Cortot, and erected in 1829 to replace the statue of the same king erected by Richelieu in 1639, which had been destroyed in 1792.

The square itself occupies the site of the court of the former *Palais des Tournelles*, where in 1565 a tournament, which cost Henry II. his life (p. 94), took place. Catherine de Medicis caused the palace to be taken down and the houses (not completed till the reign of Henry IV.), which now occupy its site, to be erected. They are built uniformly of red brick with lofty roofs, and have a series of arcades in front. *Richelieu* once occupied No. 21, *Victor Hugo* No. 9 at the S.E. corner, and *Mademoiselle Rachel*

the house opposite until her death in 1858. The present inhabitants of this gloomy, old-fashioned square, as well as of the adjoining streets (*Quartier du Marais*), are chiefly retired officers and persons of limited income. For a short time after the revolution of 1792, and again in 1848, the square was named *Place des Vosges*, in honour of the department of that name, which had been the first to send contributions in support of the popular cause.

To the N.W. of this, if the Rue Neuve Ste. Catherine be followed, the *Imprimerie Impériale*, the extensive and interesting printing establishment of the government, is reached. Admission on Thursdays at 2 precisely, as the premises are shown once only (1 fr.)

Returning to the Place de la Bastille and entering the **Boulevards**, the stranger first traverses the Boulevard Beaumarchais. The S. side consists of handsome and tastefully built houses, completed since 1848, the N. side principally of petty shops. This boulevard and that of the Filles du Calvaire are chiefly frequented by the denizens of the Faubourg St. Antoine with their blue blouses and printed cotton jackets. In fine weather the decayed gentleman and retired officer of the Quartier du Marais, recognisable by the ancient appearance of their costume, occasionally emerge to sun themselves. No. 25 is the *Théâtre Beaumarchais*, the great resort of the inhabitants of the neighbouring Faubourg.

The Boulevard du Temple is sometimes termed the Boulevard du Crime, owing, it is said, to the number of melodramatic and other theatres which were formerly crowded together on the N. side, the last of which, however, have very recently been demolished to make way for the new Boulevard du Prince Eugène (see below).

To the latter appellation the crime of *Fieschi* may possibly have in some degree contributed. No 42 occupies the site of the house, whence July 28th, 1835, he discharged his infernal machine at Louis Philippe, which occasioned the death of Marshal Mortier and several others.

Exactly opposite, on the S. side, is situated the *Jardin Turc*, and near it the restaurant *Bonvalet*, both frequented by the respectable denizens of the Quartier du Marais (see above). The *Cadran Bleu*, exactly opposite to the Restaurant Bonvalet, was formerly one of the most celebrated restaurants in Paris. On the same side toy and fancy shops predominate.

The huge building on the r., which attracts the eye at the commencement of the Boulevard St. Martin, is the *Caserne du Prince Eugène*, capable of accommodating 8000 men. It is now connected with Vincennes and its military establishments by the Boulevard du Prince Eugène, inaugurated Dec. 7th, 1862,

by the emperor. This Boulevard runs in a S. E. direction from the Boulevard du Temple to the Place du Trône, and intersects the Place du Prince Eugène, where in 1865 a bronze *Statue of Eugène Beauharnais* was erected. It stands on a pedestal of green granite, bearing the inscription: "*Au Prince Eugène Napoléon*"; the sides are adorned with representations of the prince's greatest battles, and at the back is recorded the passage from his letter to the Emperor Alexander in 1814, in which he repudiates that monarch's overtures and declares his determination of remaining faithful to Napoleon. (In the vicinity, in front of the Prison de la Roquette, is the Parisian place of execution). Farther on, the Boulevard traverses the most populous portion of the quarter inhabited by artizans. The triumphal arch, in commemoration of the Russian and Italian campaigns, which it was proposed to erect in front of the columns of the Place du Trône and of which a model in wood was temporarily constructed, will probably never be executed.

The new Boulevard de Magenta diverges to the N. and the Boulevard St. Martin commences at the *Château d'Eau*, a handsome fountain consisting of three stories, the lowest 90 ft. in diameter. A flower-market is held here on Mondays and Thursdays (p. 18). The Boulevard lies on a slight eminence, which in the middle, between the houses, was levelled in 1845 for the convenience of carriages. Here are situated the *Théâtre des Folies Dramatiques*, the *Théâtre de l'Ambigu Comique* and the *Théâtre de la Porte St. Martin*.

The **Porte St. Martin** is a triumphal arch, 54 ft. in height and 54 ft. in breadth, erected by the city in 1674 in honour of Louis XIV. The inscriptions and reliefs commemorate the victories of that monarch; on the S. side are represented the capture of Besançon and the defeat of the Triple Alliance (Germans, Spaniards and Dutch), on the N. the taking of Limbourg and the victory over the Germans. On the 31st of March, 1814, the German and Russian armies entered Paris by the Barrière de Pantin and the Rue du Faubourg St. Martin, and passed through the Porte St. Martin and the Boulevards to the Place de la Concorde (p. 78).

The broad, new street, which here diverges to the r. and l. and intersects Paris from N. to S., is the *Boulevard de Sébastopol* and the *Boulevard de Strasbourg* (comp. p. 45).

The **Porte St. Denis**, another triumphal arch erected by the city in 1672, to commemorate the brilliant successes of Louis XIV. in Holland and the district of the Lower Rhine, is 72 ft. in height and of more symmetrical proportions than the Porte St. Martin. The archway is 43 ft. in height and 25 ft. in width. The Latin inscription on the S. side is to the following effect: *To Louis the Great, for having within 60 days crossed the Rhine, the Waal,*

the Meuse and the Issel, conquered three provinces and captured 40 fortified cities. On the obelisk to the r. is the vanquished and mournful Holland on a dead lion, to the l. the river-god of the Rhine. Above the archway is represented Louis's passage of the Rhine at Tollhuis below Emmerich, where the river had been rendered unusually shallow by a long drought. The relief and inscription at the back commemorate the fact that the same monarch took Mæstricht in 13 days.

In July, 1830, both these gateways were the scene of the most sanguinary conflicts; here, too, in June, 1848, the first engagement between the insurgents and the military took place.

The visitor next reaches the Boulevard Bonne Nouvelle (*Théâtre du Gymnase*, p. 28), the Boulevard Poissonnière and the Boulevard Montmartre. The *Théâtre des Variétés* is No. 7, on the S. side, see p. 28; No. 21 is a magazine of aquariums, where a large and interesting aquarium is exhibited (1 fr.).

The traffic now increases in animation and the shops in splendour. In the Boulevard Poissonnière may be mentioned the *Bazar de Voyage*, No. 14; *Henri*, the well-known perfumer, No. 20; *Barbedienne and Co.*, dealers in bronzes, Nr. 30; *Bazar de l'Industrie*, on the S. side, No. 27; in the Rue Montmartre the "*Ville de Paris*"; then the *Passage des Panoramas*, and on the N. side the more recently constructed *Passage Jouffroy*, both containing numerous attractive shops.

Cafés and restaurants, and on the S. side shops, are now the most conspicuous buildings. "*Au Prophète*" on the S. side is a vast and brilliantly lighted dépôt for ready-made clothes.

The *Rue du Faubourg Montmartre* at its junction with the Boulevards was on Feb. 24th, 1848, closed by a strong barricade which several times baffled the attempts of the municipal guard to take it.

Before entering the Boulevard des Italiens, the stranger should turn into the Rue Vivienne, opposite to the Passage Jouffroy, which leads him to the *Place de la Bourse*. The **Exchange**, or *Palais de la Bourse*, is a handsome building in the Grecian style, surrounded by a colonnade of 66 Corinthian pillars. At the corners stand four statues emblematical of Commerce (by Dumont), Commercial Equity (by Duret), Industry (by Pradier) and Agriculture (by Seurre).

The hall of the Bourse, 116 ft. in length and 76 ft. in width, is opened at 12 o'clock (free access from 12 to 5 o'clock; sticks and umbrellas must be given up at the entrance, 10 c.). Numerous vehicles, especially private carriages, soon drive up, and the money-seeking throng crowds into the building. The *parquet*, at the end of the hall, is a railed-off space which the sworn brokers (*agents de change*) alone are privileged to enter. They

congregate round the *corbeille*, another railed-off space in the centre, and make their offers in loud tones. Other groups, especially near the parquet, are occupied in taking notes, or concluding sales or purchases, the prices being regulated by the transactions which take place in the parquet. Occasionally an offer is made to the brokers in the parquet, or instructions handed over to them to effect sales.

The tumultuous scene is best surveyed from the gallery, to which the S. side-entrance leads. The noise, the shouting, the excited gestures of the speculators and the eager cupidity of all produce a disagreeable impression on the mind of the spectator. Amidst the din almost the only intelligible words are: "*Je donne, je prends, je vends!*"

At 3 o'clock the stock-exchange terminates, the brokers assemble and note the prices realized in the most recently concluded transactions, and the exchange-list for the day is then issued and at once printed. The hall remains open from 3 to 5 o'clock for the transaction of other mercantile business. The upper apartments are employed by the *Tribunal de Commerce* for its public sessions, which are held daily, Saturdays excepted, at 10 o'clock. The president and judges are merchants. The new Tribunal de Commerce in the Boulevard de Sébastopol (p. 45), rapidly approaches completion.

Opposite to the Bourse is the *Théâtre de Vaudeville* (p. 28).

The portions of the *Rue Vivienne* and the parallel *Rue Richelieu*, which diverge from the Boulevard to the S., are among the most animated business localities. The establishment "*Aux Villes de France*" has an entrance in each of these streets. Rue Richelieu, Place Louvois (Square Richelieu), Bibliothèque Impériale, see p. 99.

Returning to the Boulevards, the stranger passes *Frascati*, the once notorious gambling-house, a large building to the r. at the end of the Rue Richelieu. The Boulevard des Italiens is sometimes called *Boulevard de Gand* from the fact that, whilst Louis XVIII. was during the hundred days (1815) awaiting the issue of affairs at Ghent, his partisans were in the habit of assembling here. It is the most animated and fashionable of all, and consists almost exclusively of hotels, cafés and the choicest shops. The upper stories of several of the best houses are let to private clubs.

Before and after the exchange hours, petty stockbrokers frequently assemble at the Passage de l'Opéra and exhibit the same eager haste and excitement as in the hall of the Bourse. These clusters, which often obstruct the pavement to the annoyance of the foot-passengers, are generally dispersed by the police, which is no sooner done than the offenders re-assemble in similar knots a few paces farther off.

The *Grand Opéra* (p. 26) forms the N. termination of the passage; the front is on the W. side of the Rue Lepelletier.

On the opposite (S.) side of the Boulevard stands the *Café du Grand Balcon* and behind it the *Opéra Comique*.

The streets which diverge from the Boulevard to the N., the *Rue Laffitte*, *Rue Taitbout*, and especially the *Rue de la Chaussée d'Antin* are chiefly inhabited by wealthy bankers, moneyed men and eminent savants, artists etc. At No. 17 Rue Laffitte, now the property of Baron James Rothschild, Napoleon III. was born Aug. 20th, 1808.

At the Rue de la Chaussée d'Antin the Boulevard des Capucines commences. On an open space on the N. side, opposite to the Rue de la Paix, the extensive new Opera-house is in course of construction. It is intended to form the extremity of a new Boulevard, leading to the Station de l'Ouest (Versailles-Rouen), and which will be prolonged under the name of *Rue de l'Impératrice* as far as the Rue de Rivoli. Adjacent to it is the *Grand Hôtel* (p. 4). On the opposite side, at the corner in the Rue de la Paix, *Tahan*, one of the best shops in Paris for furniture and articles of carved wood; No. 37 is the dépôt of the *Compagnie Lyonnaise*; No. 41, au premier, *Biétry's* shawl magazine.

The *Rue de la Paix*, which diverges to the S. from the Boulevard des Capucines, is one of the handsomest streets in Paris and also the residence of many of the wealthiest citizens. It terminates in the octagonal Place Vendôme, in the centre of which rises the *Colonne Vendôme*, a monument in imitation of Trajan's column at Rome, 135 ft. in height and 12 ft. in diameter. It was erected by Napoleon I. in 1810 to commemorate his victories over the Russians and Austrians in 1805, as the inscription records. A Latin inscription on a tablet above the door is to the following effect: *The Emperor Napoleon dedicated this monument, constructed of captured cannons, in commemoration of the war terminated in Germany within three months under his generalship, to the fame of the great army.* — The metal of 1200 cannons was employed in the construction of the column.

The reliefs of the pedestal represent the uniforms and weapons of the conquered armies, those which wind round the shaft exhibit in chronological order a history of the war from the departure of the troops from the camp of Boulogne to the battle of Austerlitz. The figures are each 3 ft. in height; the entire series, if in a straight line, would measure 840 ft. in length. They possess no great artistic merit and owing to their height above the spectator cannot easily be distinguished. A good model of the column may be seen at the *Hôtel des Monnaies* (p. 148).

The original statue of Napoleon which occupied the summit of the column was melted down in 1814, and the metal employed

in casting the equestrian statue of Henry IV. on the Pont Neuf (p. 101). Subsequently, in 1831, Louis Philippe caused a new statue to be cast of the metal of guns captured at Algiers and to be placed on the summit. This was removed in December, 1863, to the Avenue de Neuilly and replaced by a statue of the emperor in his imperial robes, similar to the original statue.

The column may be ascended by means of a dark staircase (open from 10 a. m. to 6 p. m.). The custodian (fee 50 cent.) provides the visitor with a lantern. The view from the summit is, however, inferior to those from the Tour St. Jacques, Notre-Dame, the Panthéon and the Arc de l'Etoile.

The *Hôtel du Rhin*, on the S. side of the square, was the residence of Napoleon III. when acting as deputy of the national assembly from September to December, 1848.

Returning to the Rue de la Paix and following the *Rue Neuve des Capucines*, the first street to the l., the stranger will soon reach the Boulevard de la Madeleine. The new buildings to the r., at the corner of the Boulevard des Capucines, occupy the site of the *Hôtel du Ministère des Affaires Etrangères*, which stood here till 1853, and was in February, 1848, the residence of Guizot, the prime minister at that time. On the night of February 23rd, 1848, a shot fired from a window of this edifice, as it is alleged, by a mischance, was the precursor of the events which levelled the "July throne".

The houses of the Boulevard de la Madeleine, the N. side of which is termed *Rue Basse du Rempart*, are all of recent origin, most of them having been erected in 1855—56. One of the most tempting shop-windows is that of *Gallois Gignoux*, Nos. 21—23.

The W. termination of the Boulevards is formed by the church of *La Madeleine* (p. 109).

A *Flower-market*, of considerable importance, is held here on Tuesdays and Fridays. One of the principal cab-stands in the city is on the N. and W. sides of the church.

The broad but short *Rue Royale* leads hence to the Place de la Concorde (p. 78). In the last house to the l. are the offices of the minister of marine affairs.

The Boulevard Malesherbes, $\frac{3}{4}$ M. in length, inaugurated August 13th, 1861, and leading in a direct line to the Park of Monceaux (p. 88), diverges from the Madeleine in a N.W. direction, and forms a continuation of the old Boulevards. It is intersected by the new *Boulevard Hausmann*. About the centre of the former is situated the new *Eglise des Augustins*, a late Gothic structure, with lower and upper church, not yet entirely completed.

The remains of the illustrious victims who were guillotined in 1793 (p. 79) were originally interred in the former churchyard of the Madeleine, at the N. extremity of the Rue de la Madeleine. In 1815 they were removed to the royal vault of St. Denis, and

on the spot where they had for 21 years reposed, the **Chapelle Expiatoire** was erected by Louis XVIII., as the inscription over the entrance records.

The chapel is built in the form of a cross, surmounted by a dome. The interior contains two marble groups, to the l. that of the queen, supported by a figure emblematical of Religion (a likeness of Madame Elizabeth, the king's sister, executed May 12th, 1794), a work of the sculptor Cortot; underneath is the copy of a letter from the queen to Madame Elizabeth, dated Oct. 16th, 1793, which runs as follows:

"C'est à vous, ma sœur, que j'écris pour la dernière fois; je viens d'être condamnée, non pas à une mort honteuse, elle ne l'est que pour les criminels; mais à aller rejoindre votre frère. Comme lui innocent, j'espère montrer la même fermeté que lui dans ces derniers moments. Je suis calme comme on l'est quand la conscience ne reproche rien. J'ai un profond regret d'abandonner mes pauvres enfants; vous savez que je n'existais que pour eux et vous, ma bonne et tendre sœur; vous qui avez par votre amitié, tout sacrifié pour être avec nous. Dans quelle position je vous laisse! J'ai appris, par le plaidoyer même du procès, que ma fille était séparée de vous. Hélas! la pauvre enfant, je n'ose pas lui écrire; elle ne recevrait pas ma lettre. Je ne sais même pas si celle-ci vous parviendra. Recevez pour eux deux, ici, ma bénédiction; j'espère qu'un jour, lorsqu'ils seront plus grands, ils pourront se réunir avec vous, et jouir en entier de vos tendres soins.

Qu'ils pensent tous deux à ce que je n'ai pas cessé de leur inspirer: que les principes et l'exécution exacte de ses devoirs sont la première base de la vie; que leur amitié et leur confiance mutuelle en feront le bonheur; que ma fille sente qu'à l'âge qu'elle a, elle doit toujours aider son frère par les conseils que l'expérience qu'elle aura de plus que lui et son amitié pourront lui inspirer; que mon fils, à son tour, rende à sa sœur tous les soins, les services que l'amitié peut inspirer; qu'ils sentent enfin, tous deux, que, dans quelque position où ils pourront se trouver, ils ne seront vraiment heureux que par leur union; qu'ils prennent exemple de nous; combien, dans nos malheurs, notre amitié nous a donné de consolation! Et dans le bonheur, on jouit doublement quand on peut le partager avec un ami; et où en trouver de plus tendre, de plus cher, que dans sa propre famille? Que mon fils n'oublie jamais les derniers mots de son père, que je lui répète expressément: *qu'il ne cherche jamais à venger notre mort.*

J'ai à vous parler d'une chose bien pénible à mon cœur; je sais combien cet enfant doit vous avoir fait de la peine; pardonnez lui, ma chère sœur; pensez à l'âge qu'il a, et combien il est facile de faire dire à un enfant ce qu'on veut, et même ce qu'il ne comprend pas. Un jour viendra, j'espère, où il ne sentira que mieux tout le prix de vos bontés et de votre tendresse pour tous deux; il me reste à vous confier encore mes dernières pensées. J'aurais voulu les écrire dès le commencement du procès; mais, outre qu'on ne me laissait pas écrire, la marche en a été si rapide que je n'en aurais pas réellement eu le temps.

Je meurs dans la religion catholique, apostolique et romaine, dans celle de mes pères, dans celle où j'ai été élevée et que j'ai toujours professée; n'ayant aucune consolation spirituelle à attendre, ne sachant pas s'il existe encore ici des prêtres de cette religion, et même le lieu où je suis les exposerait trop, s'ils y entraient une fois.

Je demande sincèrement pardon à Dieu de toutes les fautes que j'ai pu commettre depuis que j'existe. J'espère que, dans sa bonté, il voudra bien recevoir mes derniers vœux, ainsi que ceux que je fais depuis longtemps pour qu'il veuille bien recevoir mon âme dans sa miséricorde et sa bonté. Je demande pardon à tous ceux que je connais, et à vous, ma sœur, en particulier, de toutes les peines que, sans le vouloir, j'aurais pu

vous causer: je pardonne à tous mes ennemis le mal qu'ils m'ont fait. Je dis ici adieu à mes tantes et à tous mes frères et sœurs. J'avais des amis; l'idée d'en être séparée pour jamais et leurs peines sont un des plus grands regrets que j'emporte en mourant: qu'ils sachent du moins que, jusqu'à mon dernier moment, j'ai pensé à eux. Adieu, ma bonne et tendre sœur; puisse cette lettre vous arriver! Pensez toujours à moi; je vous embrasse de tout mon cœur, ainsi que ces pauvres et chers enfants. Mon Dieu! qu'il est déchirant de les quitter pour toujours! Adieu! Adieu! Je ne vais plus m'occuper que des mes devoirs spirituels. Comme je ne suis pas libre dans mes actions, on m'amènera peut-être un prêtre; mais je proteste ici que je ne lui dirai pas un mot, et que je le traiterai comme un être absolument étranger.

Marie Antoinette."

The group to the r. presents the king and an angel addressing him: "*Fils de St. Louis, montez au ciel!*" Underneath is a copy of the king's will, dated December 25th, 1792.

"Au nom de la Très-sainte Trinité, du Père, du Fils et du Saint-Esprit, aujourd'hui vingt-cinq décembre mil sept cent quatre-vingt-douze. Moi Louis, XVI. du nom, roi de France, étant depuis plus de quatre mois enfermé avec ma famille, dans la Tour du Temple, à Paris, par ceux qui étaient mes sujets, et privé de toutes communications quelconques, même, depuis le onze du courant, avec ma famille; de plus impliqué dans un procès, dont il est impossible de prévoir l'issue, à cause des passions des hommes, et dont on ne trouve aucun prétexte ni moyen dans aucune loi existante, n'ayant que Dieu pour témoin des mes pensées, et auquel je puisse m'adresser, je déclare ici en sa présence mes dernières volontés et mes sentiments.

Je laisse mon âme à Dieu, mon créateur. Je le prie de la recevoir dans sa miséricorde, et de ne pas la juger d'après ses mérites, mais par ceux de notre Seigneur Jésus-Christ, qui s'est offert en sacrifice à Dieu son père, pour nous autres hommes, quelque indignes que nous en fussions, et moi le premier.

Je meurs dans l'union de notre Sainte-Mère l'Eglise catholique, apostolique et romaine, qui tient ses pouvoirs, par une succession non interrompue, de Saint-Pierre, auquel Jésus-Christ les avait confiés. Je crois fermement et je confesse tout ce qui est contenu dans le symbole et les commandements de Dieu et de l'Eglise, les sacrements et les mystères, tels que l'Eglise catholique nous les enseigne et les a toujours enseignés. Je n'ai jamais prétendu me rendre juge dans les différentes manières d'expliquer les dogmes qui déchirent l'Eglise de Jésus-Christ; mais je m'en suis rapporté et m'en rapporterai toujours, si Dieu m'accorde vie, aux décisions que les supérieurs ecclésiastiques, unis à la sainte Eglise catholique, donnent et donneront conformément à la discipline de l'Eglise, suivie depuis Jésus-Christ. Je plains de tout mon cœur nos frères qui peuvent être dans l'erreur, mais je ne prétends pas les juger, et je ne les aime pas moins tous en Jésus-Christ, suivant ce que la charité chrétienne nous enseigne.

Je prie Dieu de me pardonner tous mes péchés. J'ai cherché à les connaître scrupuleusement, à les détester et à m'humilier en sa présence. Ne pouvant me servir du ministère d'un prêtre catholique, je prie Dieu de recevoir la confession que je lui en ai faite, et surtout le repentir profond que j'ai d'avoir mis mon nom (quoique cela fût contre ma volonté) à des actes qui peuvent être contraires à la discipline et à la croyance de l'Eglise catholique, à laquelle je suis toujours resté sincèrement uni de cœur. Je prie Dieu de recevoir là ferme résolution où je suis, s'il m'accorde vie, de me servir, aussitôt que je le pourrai, du ministère d'un prêtre catholique pour m'accuser de tous mes péchés, et recevoir le sacrement de pénitence.

Je prie tous ceux que je pourrais avoir offensé par inadvertance (car je ne me rappelle pas d'avoir fait sciemment aucune offense à personne)

ou ceux à qui j'aurais pu avoir donné de mauvais exemples ou des scandales, de me pardonner le mal qu'ils croient que je peux leur avoir fait.

Je prie tous ceux qui ont de la charité d'unir leurs prières aux miennes pour obtenir de Dieu le pardon de mes péchés.

Je pardonne de tout mon cœur à ceux qui se sont fait mes ennemis, sans que je leur en aie donné aucun sujet, et je prie Dieu de leur pardonner, de même qu'à ceux qui, par un faux zèle ou par un zèle malentendu, m'ont fait beaucoup de mal.

Je recommande à Dieu ma femme et mes enfants, mes sœurs, mes tantes, mes frères, et tous ceux qui me sont attachés par les liens du sang, ou par quelque autre manière que ce puisse être. Je prie Dieu particulièrement de jeter des yeux de miséricorde sur ma femme, mes enfants et ma sœur, qui souffrent depuis longtemps avec moi; de les soutenir par sa grâce, s'ils viennent à me perdre, et tant qu'ils resteront dans ce monde périssable.

Je recommande mes enfants à ma femme: je n'ai jamais douté de sa tendresse maternelle pour eux: je lui recommande surtout d'en faire de bons chrétiens et d'honnêtes hommes; de ne leur faire regarder les grandeurs de ce monde-ci (s'ils sont condamnés à les éprouver) que comme des biens dangereux et périssables, et de tourner leurs regards vers la seule gloire solide et durable de l'éternité. Je prie ma sœur de vouloir bien continuer sa tendresse à mes enfants, et de leur tenir lieu de mère, s'ils avaient le malheur de perdre la leur.

Je prie ma femme de me pardonner tous les maux qu'elle souffre pour moi, et les chagrins que je pourrais lui avoir donnés dans le cours de notre union; comme elle peut être sûre que je ne garde rien contre elle, si elle croyait avoir quelque chose à se reprocher.

Je recommande bien vivement à mes enfants, après ce qu'ils doivent à Dieu, qui doit marcher avant tout, de rester toujours unis entre eux, soumis et obéissants à leur mère, et reconnaissants de tous les soins et les peines qu'elle se donne pour eux et en mémoire de moi. Je les prie de regarder ma sœur comme une seconde mère.

Je recommande à mon fils, s'il avait le malheur de devenir roi, de songer qu'il se doit tout entier au bonheur de ses concitoyens, qu'il doit oublier toute haine et tout ressentiment, et notamment tout ce qui a rapport aux malheurs et aux chagrins que j'éprouve: qu'il ne peut faire le bonheur des peuples qu'en régnant suivant les lois; mais en même temps qu'un roi ne peut les faire respecter, et faire le bien qui est dans son cœur, qu'autant qu'il a l'autorité nécessaire, et qu'autrement, étant lié dans ses opérations et n'inspirant point de respect, il est plus nuisible qu'utile.

Je recommande à mon fils d'avoir soin de toutes les personnes qui m'étaient attachées, autant que les circonstances où il se trouvera lui en donneront les facultés; de songer que c'est une dette sacrée que j'ai contractée envers les enfants ou les parents de ceux qui ont pu périr pour moi; ensuite, de ceux qui sont malheureux pour moi. Je sais qu'il y a plusieurs personnes, de celles qui m'étaient attachées qui ne se sont pas conduites envers moi comme elles le devaient, et qui ont même montré de l'ingratitude; mais je leur pardonne (souvent, dans les moments de trouble et d'effervescence, on n'est pas le maître de soi), et je prie mon fils, s'il en trouve l'occasion, de ne songer qu'à leur malheur.

Je voudrais pouvoir témoigner ici ma reconnaissance à ceux qui m'ont montré un attachement véritable et désintéressé. D'un côté, si j'étais sensiblement touché de l'ingratitude et de la déloyauté de ceux à qui je n'avais jamais témoigné que des bontés, à eux et à leurs parents ou amis; de l'autre, j'ai eu de la consolation à voir l'attachement et l'intérêt gratuit que beaucoup de personnes m'ont montré; je les prie d'en recevoir tous mes remerciements. Dans la situation où sont encore les choses, je craindrais de les compromettre si je parlais plus explicitement: mais je recommande spécialement à mon fils de chercher les occasions de pouvoir les reconnaître. Je croirais calomnier cependant les sentiments de la nation, si je ne recommandais ouvertement à mon fils MM. de Chamilly et Hue, que leur véritable attachement pour moi avait porté à s'enfermer

avec moi dans ce triste séjour, et qui ont pensé en être les malheureuses victimes. Je lui recommande aussi Cléry, des soins duquel j'ai eu tout lieu de me louer depuis qu'il est avec moi. Comme c'est lui qui est resté avec moi jusqu'à la fin, je prie Messieurs de la Commune de lui remettre mes hardes, mes livres, ma montre, ma bourse et les autres petits effets qui sont déposés au conseil de la Commune.

Je pardonne encore très-volontiers, à ceux qui me gardaient, les mauvais traitements et les gênes dont ils ont cru devoir user envers moi. J'ai trouvé quelques âmes sensibles et compatissantes; que celles-là jouissent dans leur cœur de la tranquillité que doit leur donner leur façon de penser.

Je prie MM. de Malesherbes, Tronchet et Desèze, de recevoir ici tous mes remerciements et l'expression de ma sensibilité pour tous les soins et les peines qu'ils se sont données pour moi.

Je finis en déclarant devant Dieu, et prêt à paraître devant lui, que je ne me reproche aucun des crimes qui sont avancés contre moi.

Louis."

Above the portal, in the interior, is an allegorical representation of the removal of the royal remains to St. Denis, a relief by Lemaire.

The adjacent building is tenanted by two clergymen who perform service here. Mass every morning at 9 o'clock, at other times admission obtained by applying to the sacristan (fee 50 c.).

2. The Boulevards de Strasbourg and de Sébastopol.

Tour St. Jacques de la Boucherie. Place du Châtelet. Fontaine St. Michel.

One of the more recent and magnificent improvements of the present reign was the construction of the already mentioned (p. 37) Boulevard de Strasbourg and Boulevard de Sébastopol, intersecting the old Boulevards between the Porte St. Denis and the Porte St. Martin, and traversing the greater portion of the city from N. to S. The former name is applied to the direct line of communication between the Strasbourg railway station and the old Boulevards. Thence to the Seine the street is termed Boulevard de Sébastopol; its prolongation, traversing the great southern quarter of the city, and extending to the external Boulevard, has recently been named *Boulevard St. Michel*. Like the old Boulevards, they are furnished with broad asphalt pavements, rows of trees etc., and traverse the most animated quarters of the city. The Boulevard de Sébastopol especially, which is of more recent origin than the other portion, presents an uninterrupted succession of handsome edifices with numerous shops and cafés.

The Boulevard de Strasbourg, nearly $\frac{1}{2}$ M. in length, presents little worthy of note. At its commencement it is intersected by the new *Boulevard de Magenta*. The Boulevard de Sébastopol, commencing at the old Boulevards, leads to the (3 min.) *Square des Arts et Métiers*, to the l., in which is situated the new Théâtre de la Gaîté; in the rear, Rue St. Martin 292, rises the *Conservatoire des Arts et Métiers* (comp. p. 102). About 8 min. walk farther is seen, to the r., the church of *St. Leu*, with its adjoining parsonage-house, built in the same style as the church,

A short distance farther the new and unfinished *Rue Turbigo* intersects the Boulevard. Beyond it, through the second street to the right, may be perceived the lofty iron arches of the *Halles Centrales* (p. 18); 5 min. farther the *Rue de Rivoli* (p. 94) is crossed. To the W. in the Rue de Rivoli, rises the solitary ***Tour St. Jacques de la Boucherie**, a handsome square Gothic tower, 164 ft. in height, erected in 1508—22, now the sole remnant of a church which was taken down in 1789 and sold as national property. The view from the summit (adm. 10 c.) is incontestibly the finest in Paris, as the tower occupies a very central position; in the immediate vicinity flows the Seine with its numerous bridges, at the spectator's feet lie the new buildings of the Rue de Rivoli and Boulevard de Sébastopol, the Hôtel de Ville etc. The purchase and restoration of the tower have cost the city nearly a million francs (40,000 L.)—In the hall on the ground-floor is a statue of the philosopher *Pascal*.

Beyond the Tour St. Jacques a glimpse is obtained to the l. of the *Hôtel de Ville* (p. 92). — The **Place du Châtelet**, situated on the Seine and intersected by the Boulevard de Sébastopol, is next reached.

The *Monument* which stands here was erected by Napoleon I. in 1807 in commemoration of his victories. Beneath are four figures representing Fidelity, Vigilance, Law and Power; a brazen palm in the centre is inscribed with names of battles; at the summit a statue of Victory, with raised hands, as if in the act of conferring wreaths of laurel. The whole is a work of Bosio. The monument originally stood farther from the Seine, but was removed *entire* to its present position on the construction of the Boulevard de Sébastopol.

To the r. and l. of the Place du Châtelet are situated the *Théâtre Lyrique* and the *Théâtre du Châtelet* respectively (comp. pp. 28, 29).

The *Pont au Change*, of equal breadth with the Boulevard itself, here crosses an arm of the Seine to the *Cité* island, on which is situated (to the r.) the *Palais de Justice* (p. 94). Opposite to it stands the newly erected *Tribunal de Commerce*, which will supersede the chamber at present employed for the purpose at the Bourse. This handsome building with its dome lies exactly in the line of the Boulevard de Sébastopol, and forms a most appropriate termination to this portion of the street. Quitting the island by the *Pont St. Michel*, the stranger reaches the quay of that name with the **Fontaine St. Michel**, a vast and imposing structure, but in somewhat questionable taste. In the centre is represented St. Michel's victory over Satan, modelled by *Duret*, emblematical of Louis Napoleon's victory over the revolution; at the top, female figures personifying the four cardinal virtues of a monarch. The inscription is as follows: "*Fondé sous*

le règne de Napoléon III., Empereur des Français, ce monument a été élevé par la ville de Paris en 1860."

The reddish stone, resembling marble, which is seen in this and many other recent structures is quarried in the Vosges mountains.

Here the *Boulevard St. Michel* commences and is soon intersected by the new *Boulevard St. Germain* (which is to be prolonged to the Corps Législatif); at the corner of the latter, to the l., is situated the *Musée de Cluny* (p. 135); then the broad *Rue des Ecoles* (in the vicinity, to the l., the *Collège de France*, founded by Francis I. in 1529 and greatly extended of late years), beyond which the *Sorbonne* (p. 137) is reached, and opposite to it the *Lycée St. Louis*. Farther on, to the r., is the long front of the *Jardin du Luxembourg* (the S. portion of which is destined to be converted into new streets), and the *Ecole des Mines*; nearly opposite to the latter the *Deaf and Dumb Institute* (p. 161). To the l., near the commencement of the garden of the Luxembourg, the *Panthéon* (p. 138) may be seen through the *Rue Soufflot*. Farther on, to the l., through the *Rue du Val de Grâce*, is seen the military *Hôpital du Val de Grâce*, which at a distance somewhat resembles the Pantheon. In the Carrefour de l'Observatoire is situated the *Statue of Ney*, mentioned p. 134.

3. The Palais Royal.

Place des Victoires.

In the year 1636 Cardinal Richelieu erected a palace for himself, opposite to the Louvre, and termed it the *Palais Cardinal*. After his death it was tenanted by Anne of Austria, widow of Louis XIII., with her two sons Louis XIV. and Philip of Orleans, then both in their minority. Thenceforward the building was called the *Palais Royal*.

It was afterwards presented by Louis XIV. to his brother the Duke of Orleans, by whose son the Regent Duke of Orleans it was subsequently occupied. The disgraceful orgies which here took place during the regentship of the latter are too well known to require description. *St. Simon*, an eyewitness of these scenes, thus alludes to them:

"Les soupers du régent étaient toujours avec des compagnies fort étrangers, avec ses maîtresses, quelquefois des filles de l'Opéra, souvent avec la duchesse de Berry (sa fille), quelques dames de moyenne vertu et quelques gens sans nom, mais brillants par leur esprit et leur débauche. On buvait beaucoup et du meilleur vin, on s'échauffait, on disait des ordures à gorge déployée, des impiétés à qui mieux mieux, et quand on avait fait du bruit et qu'on était bien ivre, on allait se coucher."

The Palais Royal now continued to be the property of the house of Orleans. *Philippe Egalité* (p. 80), who was beheaded in 1793, grandson of the regent, led a scarcely less riotous and extravagant life than his grandfather. In order to replenish his exhausted coffers, he caused the entire garden to be surrounded

with rows of houses which he let to merchants and others, and thus materially improved his revenues.

The upper apartments of these buildings were formerly devoted to play, whilst in the lower rooms, generally used as cafés, democrats and malcontents where in the habit of assembling to discuss their plans. Here *Camille Desmoulins*, one of the most conspicuous republican ringleaders, called the populace to arms, July 12th, 1789, and on the following day led the way to the Bastille (p. 34) which fell on the 14th.

The appellation of *Palais Egalité* was then given to the Palais Royal, and subsequently that of *Palais du Tribunal*, during the years 1801—1807 when Napoleon assembled the Tribunal there. From 1807 to 1814 the palace itself was unoccupied; in 1815, during the hundred days, it was the residence of Lucian Bonaparte.

On the Restoration of the Bourbons in 1815 the Orleans family again came into possession of the Palais Royal, and it was occupied by *Louis Philippe* until 1830, when he ascended the throne.

Shortly before the outbreak of the revolution of July, he here gave a sumptuous ball in honour of the Neapolitan notabilities then visiting Paris, which gave rise to Salvandy's witticism: "*Nous dansons sur un volcan.*"

On the 24th of February, 1848, the mob destroyed the royal apartments in the most ruthless manner. Notwithstanding the request: "*Respectez les tableaux,*" which some well-meaning hand had written on the walls, the pictures generally shared the same fate as the other objects of value. The fact, that 50,000 lbs. of glass and china alone were broken in the palace, may serve to convey a faint idea of the extent of the devastation. After this the palace was termed the *Palais National*. Under the present regime it has resumed its original name.

The apartments in the S. wing of the Palais Royal, opposite to the new Louvre buildings, are now tenanted by Prince Napoleon, cousin of the emperor and son of Jerome, formerly king of Westphalia.

Beyond its historical associations, the Palais Royal possesses little that is worthy of note. The garden contains bronze copies of the Apollo Belvedere and Diana of Versailles and several modern works: A youth preparing to bathe, by *Espercieux*; Boy struggling with a goat, by *Lemoine*; Ulysses on the sea-shore, by *Bra*; Eurydice bitten by the snake, by *Nanteuil*.

The Palais Royal is, however, the great point of attraction for the stranger, when considered as the nucleus of the commercial life of Paris. It is situated almost in the heart of the city and has not inaptly been termed "*la Capitale de Paris*". The majority of foot-passengers proceeding from the Louvre and the adjoining quarters of the town on the l. bank of the Seine to the western boulevards usually traverse the arcades of the Palais

Royal, so that, especially on the W. side, it presents a most animated scene from noon to midnight.

The lower stories of the houses are almost exclusively occupied by shops which exhibit a tempting display of "objets de luxe". These, though inferior to the similar establishments in the Boulevard des Italiens, are among the best of the kind in Paris. The rent of these shops is high, the smallest realizing 120—150 l.

The most brilliant portion of the Palais Royal is the *Galerie d'Orléans* (S. side), an arcade 300 ft. in length and 40 ft. in width, covered in with glass and paved with slabs of marble. It was constructed in 1830 and occupies the site of the disreputable stalls which formerly stood here.

The first floors of most of the houses are employed as cafés and restaurants. The best of these, however, the *Trois Frères Provençaux*, *Véfour*, and *Café de la Rotonde* are on the ground-floor. The last-named enjoys the sole privilege of placing chairs in the garden for the convenience of its guests, a monopoly purchased for an annual sum of 40,000 fr. (1600 L.) from the former Café de Foy. In the N.E. corner is the *Café des Aveugles*, in the N.W. the entrance to the *Théâtre du Palais Royal*; in the S.W. portion of the palace itself is the *Théâtre Français*. The E. side is termed *Galerie Valois*, the W. side *Galerie Montpensier*, the N. side *Galerie Beaujolais*.

The Garden, to which allusion has already been made, is about 310 yds. in length and 130 yds. in breadth. It is somewhat scantily shaded by a quadruple row of elms. In the centre is a round basin of water, near which a military band generally plays on summer afternoons. On each side are long, enclosed flower-beds.

The small cannon on the grass at the S. extremity of the flower-garden is fired by means of a burning-glass when the sun is at the meridian.

On the N. and S. sides are small kiosks or stands where newspapers are lent out at 5 c. each. The chairs under the elms are let at 10 c. each.

The garden presents a most brilliant aspect in the evening, when, in addition to the 200 lamps of the arcades, each shop contributes its utmost to turn night into day. All the entrances to the garden are closed at midnight; the gallery, being a thoroughfare, alone remains open.

The long street on the N. side¹ of the Palais Royal is the Rue Neuve des Petits Champs, which is terminated to the E. by the small, circular *Place des Victoires*, with an equestrian statue of Louis XIV. In 1686 an equestrian statue of that monarch was here erected, and the *Place* called after him. The monument was destroyed in 1792 and superseded by a pyramid inscribed with a list of victorious battles fought by the republican army,

whence the Place derives its present appellation. This pyramid was in its turn replaced by a statue of General *Desaix* (p. 97) in 1806, which was in 1814 melted down to aid in the construction of the monument of Henry IV. on the Pont Neuf (p. 98). The present monument was erected in 1822 from a design by Bosio. The figure of the horse, in a rearing attitude, rests on the hind-legs and tail; the rider is garbed as a Roman general. The long inscriptions record that the statue was erected to replace the original one, destroyed "*per infunda tempora*". The reliefs at the sides represent the king's passage of the Rhine and the distribution of military honours.

4. The Louvre and its Collections.

Of all the public edifices in Paris the ****Louvre** (*lupara*) (the Old and the New) is the most important, and on account of its vast and valuable collections the most interesting to strangers. It occupies the site of a fortress, which Francis I. caused to be demolished in 1541 in order to make way for the present palace. It was subsequently occupied by *Catherine de Medicis* and her son *Charles IX.* Here, Aug. 19th, 1572, the marriage of the Princess *Margaret of Valois* with the king of Navarre, afterwards Henry IV. of France, at which most of the Huguenot chiefs were present, was solemnized. Five days later, on the night of Aug. 24th, the order emanated hence for the massacre of the Huguenots, at a signal given by the neighbouring church bell of St. Germain l'Auxerrois. From this palace the guards went forth and assassinated Admiral *Coligny* at his residence, the Hôtel Ponthieu near the Place du Louvre, on the spot where the Café Coligny now stands, Rue de Rivoli 114. Tradition alleges that out of one of the S. windows of the palace *Charles IX.* fired upon his subjects, and an inscription to that effect was accordingly engraved under the window in question: "*C'est de cette fenêtre que l'infâme Charles IX., d'exécrable mémoire, a tiré sur le peuple avec une carabine.*" Six years later, however, this inscription was erased, it having been discovered that that portion of the building had not been erected till the reign of Henry IV. The window whence the shot was actually fired was in that part of the palace afterwards demolished by *Louis XIII.* to make room for improvements.

After the murder of *Henry IV.* (by *Ravaillac*, May 14th, 1610), whose remains were laid out on a bed still existing, *Louis XIII.* only occasionally resided in the palace. The subsequent monarchs were accustomed to reside at St. Germain, Versailles or in the Tuileries. The Louvre then became the seat of various government establishments, and was rapidly falling to decay when *Napoleon I.* ordered it to be entirely restored in 1805. As early as 1796 several apartments were poorly fitted up for the recep-

tion of the treasures of art captured in the Italian war. Since that time the destination of the Louvre has remained the same.

The apartments on the basement story contain Statuary from the Assyrian and Egyptian down to modern times; on the first floor are Pictures, Drawings, Antiquities, valuable Relics etc., on the second floor Marine and Ethnological collections.

All the collections are accessible daily (Mondays excepted) from 10 to 12 to visitors with a passport (or visiting-card), from 12 to 4 open to the public. The morning hours are the quietest and most favourable for the enjoyment of the collections. In the afternoon, between 1 and 4 o'clock, the crowd is generally very great, especially in the Picture Gallery. The fact that upwards of 4000 L. is annually paid for the care of sticks and umbrellas will convey some idea of the vast influx of visitors.

The annexed plan will serve to afford a clue to the position of the various chambers and their contents; the openings in the lines denote entrances. — Sticks and umbrellas must be given into custody at the doors; a charge of 10 c. each is made. The principal entrance is below the clock, in the hall leading from the *Cour du Louvre* to the *Place Napoléon*.

Some of the most interesting objects in the different collections on the Basement-story are here enumerated:

The ***Assyrian Antiquities** (*Musée Assyrien*) (separate entrance in the hall between the *Cour du Louvre* and *Place du Louvre*) are the result of excavations made (1843—45) in the vicinity of Niniveh, under the superintendence of M. Botta, French consul in Syria. The winged bulls with human heads and the reliefs on the walls are similar to those contained in the British Museum. Fragments of a vast palace, perhaps upwards of 4000 years old, are especially remarkable. The winged bulls, which formed the entrance to the palace, are monoliths. Adjacent are two heroes, each holding a young lion under one arm and a scourge in the other hand, alleged to represent the Assyrian kings Nebuchadnezzar and Senacherib. The various specimens of Assyrian hieroglyphics, which are to be seen here, have hitherto defied the research of the antiquary.

The following hall contains

Antiquities from Asia Minor. By the wall: *Frieze of the temple of Artemis Leucophrys (Diana with the white forehead) at Magnesia near Ephesus. *Vase from Pergamos, presented in 1838 by Sultan Mahmoud. Fragments, of other edifices, Greek inscriptions etc.

Then the **Collection of Casts** (*Sculptures Moulées*), continued on the staircase leading to the collections of the first-floor, and comprising a number of well-known antiques.

To the l. a room with *Assyrian Antiquities* is entered, which as well as the following, contains a collection of remarkable Phœnician sarcophagi, on which the head of the deceased is represented in elaborate carving. The next room contains reliefs from the palace of Nineveh of a less remote date (7th cent. B. C.)

The last room is dedicated to **Ancient Greek Reliefs and Sculptures**. In the centre a trilateral altar with representations of the twelve great gods, on the r. a damaged group of Orestes and Pylades. A *Metope and a fragment of the frieze of the Parthenon at Athens; Metopæ from the temple of Zeus at Olympia; reliefs, some of them of beautiful workmanship; inscriptions; architectural fragments etc. The contiguous cabinets contains sarcophagi and fragments of buildings from Jerusalem.

The ***Egyptian Museum** (separate entrance opposite the Assyrian Museum) on the basement story contains the larger antiquities (the smaller see p. 68), (A.) gods, kings, statues and sphynxes, (B.) basreliefs. (C.) shafts of pillars with hieroglyphics and inscriptions, (D.) sarcophagi, pyramids, votive-tablets. Of these the most interesting are perhaps the following:

Close to the entrance. *A. 23, a huge Sphynx of reddish granite, representing king Meneptah, son of Ramses II., who reigned in the 15th cent. before Christ, believed to be the "Pharaoh" who oppressed the Israelites. The emblem of royalty is engraved on the chest and right shoulder.

*D. 8 and 9, two sarcophagi of grey granite and basalt, with admirably preserved inscriptions and insignia.

*D. 38, to the l. in the centre of the wall: cast of a bas-relief termed the *Zodiac of Denderah*, brought from the ruins of a temple of Isis in the village of Denderah in Upper Egypt. The female figures at the corners represent the four cardinal points. The original is in the library (p. 99).

D. 29, a royal monolith chapel, of reddish granite, 9½ ft. high and 4½ ft. in breadth, raised from the bottom of the harbour of Alexandria in 1825, dating from B.C. 580.

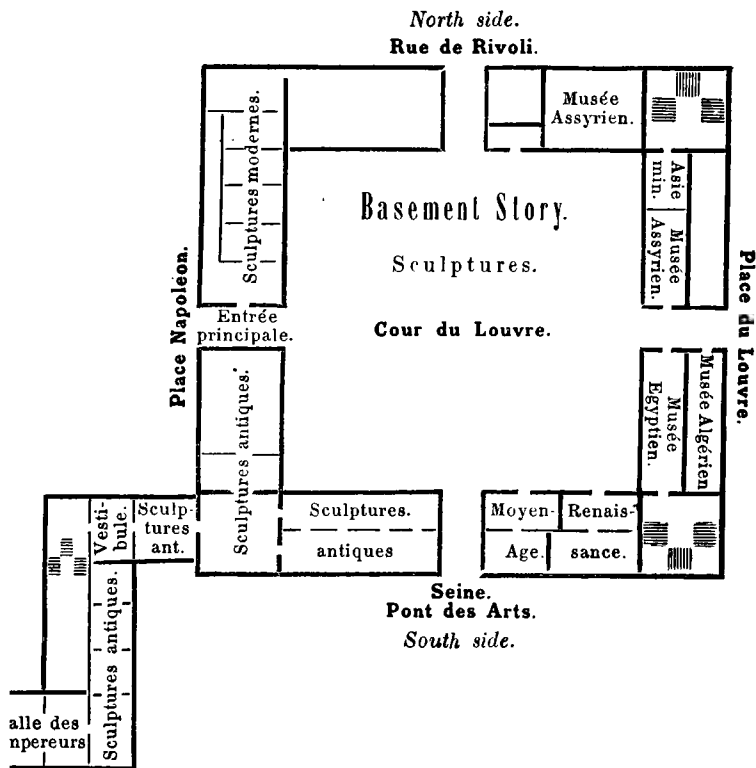
A 12, adjacent to the latter, a small group in reddish granite representing king Ramses II., adorned with the Pschent, a peculiar head-dress; on either side are the gods Osiris and Horus. Figures of the goddess *Pacht* with the lion's head occur frequently.

From the 2nd Room, containing *Smaller Egyptian Monuments*, a staircase leads to the first floor. Before ascending, however, the stranger is recommended to complete his inspection of the collections of the basement story.

From the same room a long corridor diverges, destined for the **Algerian Museum**, still incomplete, which contains several antiquities found in Algiers, inscriptions, busts, statues and architectural fragments of the Roman imperial period. Among the most interesting objects are a mosaic, representing Neptune and

Amphitrite, and a fragment of a mosaic from Carthage representing a man on horseback. At the extremity of the passage are a few Arabian inscriptions.

The **Renaissance Sculptures** (entrance from the court), dating from the commencement of the 16th cent., are arranged in



five compartments. Passing through to the last corner apartment on the r., the *Salle de Michel Colombe* (d. 1514), the visitor should here inspect the *basrelief of St. George and the Dragon, and *two recumbent stone figures, the female figure with the rosary particularly good.

Salle de Jean de Douai, or Jean de Bologne (*Giovanni da Bologna*): *two prisoners, unfinished marble statues by *Michael Angelo*; a *haut-relief in bronze, the "Nymph of Fontainebleau" by *Benvenuto Cellini*; *Mercury and Psyche, by *Adrian de Vries* (1593).

Salle de Jean Goujon (d. 1572): *Diana with the stag, the celebrated "Diane Chasseresse", a large group, at the side two dogs, a likeness of Diane de Poitiers, the favourite of Henry II.

Salle des Anguiers (François Anguier d. 1699, Michel Anguier d. 1686): pyramidal monument to the Duc Henri de Longueville (d. 1633), who after the death of Bernard of Weimar in the 30 Years' War succeeded him in the command of his army. By *Francheville* (1548), a large group in bronze, representing the four nations conquered by Henri IV., which formerly stood on the Pont Neuf beside the equestrian statue of that monarch. A few fragments of the latter are all that now remain.

In the small room to the l. (at present closed), at the entrance, a cast of the celebrated carved wood chimney-piece in the council-chamber of the Palais de Justice at Bruges, with statues of (in the centre) Charles V., (to the l.) Mary of Burgundy and Maximilian I. of Austria, (to the r.) Charles the Bold and Margaret of York. Also the tombstones of Charles the Bold (d. 1477) and Mary of Burgundy (d. 1482), casts from the originals at Bruges.

The **Modern Sculptures** (entrance from the court) are contained in five different halls to the l.

Salle de Coyzevox (1640—1720): Busts of Richelieu and Bossuet; tombstone of Cardinal Mazarin.

Salle de Puget (1620—1694): Milo, the athlete of Crotona, torn to pieces by a lion, a celebrated group in marble (p. 66); Perseus releasing Andromeda; Alexander and Diogenes, a high relief; Caryatides, casts from those of the Hôtel de Ville at Toulon.

Salle des Coustou (Nicolas 1658—1733, his brother Guillaume 1678—1746): Louis XV. as Jupiter, and Maria Leszczinska his consort as Juno. By *Bouchardon* (1698—1762): Cupid cutting his bow from the club of Hercules.

Salle de Houdon: Diana, a bronze statue by *Houdon* (d. 1828); Ganymede with the eagle, by *Julien*.—Cupid and Psyche, by *Delaistre*.

Salle de Chaudet (d. 1810): Narcissus, by *Caldelari*; Nisus and Euryalus, by *Roman* (d. 1835); Biblis metamorphosed into a fountain, by *Dupaty* (d. 1825); colossal bust of Napoleon I. in bronze, by *Bartolini*; a young Neapolitan tortoise-catcher, by *Rude* (d. 1854); Cupid with the butterfly, by *Chaudet*; the shepherd Phorbas carrying the young Edipus, by the same; *Cupid and Psyche, two different groups, both admirable, by *Canova* (d. 1822); the nymph Salmacis, by *Bosio* (d. 1843); Zephyr and Psyche by *Rutschiel* (d. 1837); *son of Niobe struck by an arrow, by *Pradier* (d. 1852).

The ***Ancient Sculptures** (*Musée des Marbres Antiques*) (approached by the principal entrance) occupy the S.W. wing of the Louvre and a wing of the new building to the S. In order to facilitate the stranger's search for the objects here enumerated, their height in feet and inches is given.

The *Salle des Caryatides* is the hall in which Henry IV. solemnized his union with Margaret of Valois; here, too, after his assassination his body was placed. Here in 1593 the Ligue held its sessions, and here in the following year the Duke of Guise caused four of its most zealous members to be hanged. Subsequently (1659) this hall was employed by Molière as a theatre, in the performances of which he himself played a prominent part.

The Caryatides which support the gallery at the N. end, and whence the hall derives its appellation, are by *Jean Goujon*, who being a Huguenot was here shot whilst at work on the Night of St. Bartholomew. The finest works are in the centre: 712. *Germanicus as Mercury, sometimes termed "the Orator" (5 ft. 6 in.); 711. *The Borghese Vase, of Pentelic marble, with Bacchanalian relief (5 ft. 3 in.); 710. *Jason (4 ft. 9 in.); 709. *Silenus with the infant Bacchus; l. 694. Boy with a goose (2 ft. 10 in.); l. 698. The "Venus Accroupie" or stooping Venus (2 ft. 11 in.); In the room shut off by partitions: 134. Centaur overcome by the young Bacchus (4 ft. 6 in.); l. Lion from Plataea; Hercules with the Apples of the Hesperides; r. 527. Recumbent Hermaphrodite (4 ft. 6 in. in length).

The principal apartments of the collection, separated by half-partitions only, are now entered. At the extremity of the long gallery the Venus of Milo is visible. The visitor turns to the r. to the

Salle du Tibre. 249. The Tiber as a river-god, recumbent, at the side Romulus and Remus and the she-wolf, a large group in marble, 5 ft. 4 in. high, 9 ft. 9 in. wide. In the centre: 144. *Achilles; l. Recumbent Fountain-nymph; 234. Antinous as Hercules.

Salle du Héros Combattant. 262. The ***"Borghese Gladiator" (6 ft. 1 in.), a celebrated work of the Greek sculptor Agasius; l. 272. Roman portrait-figures as Venus and Mars; l. 281. *Wounded Amazon (5 ft. 9 in.); l. 282. *Venus of Arles (6 ft.) found at Arles in Provence in 1651; 281. Wounded Amazon (5 ft. 9 in.).

Salle de Pallas. This room contains several draped statues restored as Muses; among them: l. 299. Praying nymph, erroneously restored as Euterpe (6 ft. 2 in.); l. 306. a so-called Polyhymnia; 310. Pallas (Minerva) with helmet and shield (9 ft. 4 in.), the drapery much admired, found in 1797 at Velletri near Rome, hence termed the "Pallas of Velletri".

Salle de la Melpomène. 348. Melpomene (12 ft. 1 in.), the Muse of Tragedy, the drapery admirable. In front of the statue modern mosaics by Belloni from designs by Gérard; r. Bust of Alexander the Great.

In the adjacent room: The ***"Venus of Milo" (6 ft. 3 in.), a Venus Victrix treading on a helmet, found in 1820 in the island of Melos or Milo, the gem of the whole collection, a per-

fect master-piece of the best period of Greek art. The two adjacent statues of Venus of a late Roman period may be contrasted with it.

Salle de la Psyché. 403. and 383. Dancing Fauns (4 ft. 2 in.); l. 387. Psyche tormented (4 ft.); l. Euripides, with a list of his dramas; 391. Young Athlete.

Salle de l'Aruspice. Large Sarcophagus found at Salonica, representing combats of Greeks and Amazons in life-size relief, on the cover the recumbent statues of the spouses for whom it was destined; r. 452. Reposing Mercury; r. 441. Daughter of Niobe.

Salle d'Hercule et Télèphe. l. 180. Venus Victrix; l. 450. Hercules with his son Telephus in his arms, at the side the hind by which the latter was reared (7 ft. 6 in.); r. 462. Zingarella (gipsy), or Diana (?) (4 ft. 10 in.), flesh portions of bronze.

Salle de la Médée. l. 486. Drunken Silenus; Sarcophagus with reliefs representing the revenge of Medea; r. 496. Cupid and Psyche; r. Sleeping Ariadne; l. 671. Faun, a bust.

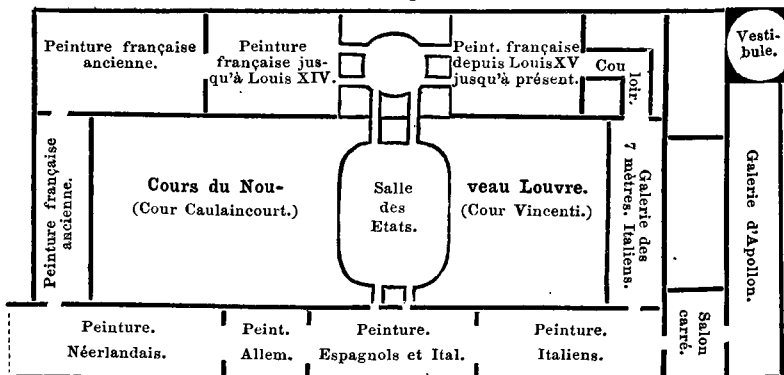
Salle de Pan. l. 446. Barbarian; r. 192. *Minerva "au collier" (6 ft. 5 in.).

Salle d'Apollon. r. 19. *Apollo Sauroctonos (lizard-slayer), the youthful Apollo about to transfix a lizard on the stem of a tree, formerly in the Villa Borghese at Rome (4 ft. 7 in.); l. Pedagogue and younger son, from the great group of the Children of Niobe.

Salle de Diane, so named from the celebrated "*Diana of Versailles*" formerly preserved here, now in the Picture Gallery

(North side.)

Place Napoléon.



Seine.

Quai des Tuileries.

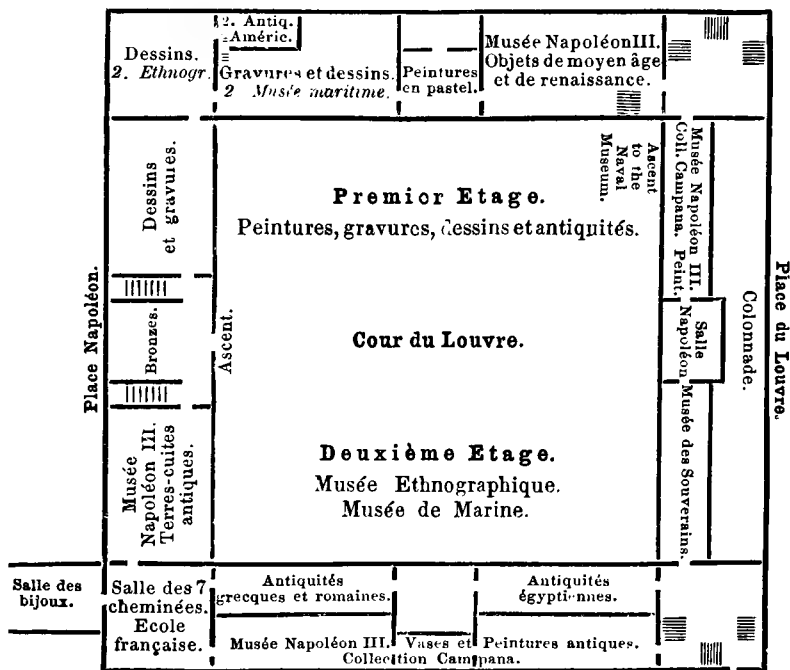
(South side.)

(p. 60). 216. Dog (1 ft. 5 in.), formerly in the Villa Borghese at Rome; 230. Marsyas suspended from a pine-tree, awaiting the execution of the sentence of Apollo that he should be played alive (8 ft. 2 in.).

To the r. of this gallery is a suite of apartments of inferior

(North side.)

Rue de Rivoli.



Seine.

Pont des Arts.

(South side.)

interest to the above, to which access has been denied for some years past. They were in February, 1867, in process of being re-decorated, and their contents re-arranged. An enumeration of the more interesting objects they formerly contained may, however, be found useful.

The *Rotonde* contains several busts of Roman emperors; 7. and 11. Prisoners, probably barbarian chiefs who figured in the triumphal processions of some Roman emperor.

Salle des Empereurs. 411. Mars (5 ft. 10 in.).

Salle des Saisons. 46. Venus Genitrix (5 ft.), bearing in her hand the apple of Paris; 20. Wounded Gladiator (2 ft. 7 in.).

Salle de la Pair. 92. Demosthenes (4 ft. 2 in.), in a sitting posture, in his hand a scroll (probably the history of Thucydides). — The eight granite columns are from the cathedral at Aix-la-Chapelle.

Salle des Romains, consisting of three rooms. 116. Roma, a bust in marble (2 ft. 9 in.); 126. Antinous, a bust in marble (2 ft. 11 in.); 697. Marcus Aurelius (7 ft. 10 in.); 113. Augustus (4 ft. 6 in.).

Finally on the ground-floor (entrance from the court) is situated the **Collection of Engravings** (*Musée de Chalcographie*), accessible for purposes of study only.

The First Floor of the Louvre contains the following collections: in the *Grande Galerie* or New Louvre, connecting the Old Louvre with the Tuileries, in the S. wing, pictures of the Italian, Spanish, Dutch and German schools; in the parallel wing facing the Place Napoleon, and in the transverse wing uniting the two, pictures of the French school; in the Old Louvre, drawings, engravings, Greek, Roman, Etruscan and Egyptian antiquities, the *Musée Napoléon III.* (or *Campana*; antique terracottas and inscriptions, mediæval and renaissance curiosities), and the *Musée des Souverains*, containing souvenirs of the French kings and of Napoleon I.

In a N. wing of the Second Floor is the considerable *Musée de la Marine*, together with the *Musée Ethnographique*.

Entering from the Cour du Louvre the vestibule which connects it with the Place Napoléon, the visitor ascends by a staircase to the l. to the first floor (W. wing). Here the room of the bronzes is situated to the l., and beyond it that of the drawings (p. 70); to the r. the terra-cottas, beyond which is the Picture Gallery.

The first room to the r. of the staircase should first be entered, which, as well as the smaller one adjacent, belonging to the *Musée Napoléon III.*, contains **Antique Terracottas**, being a portion of the *Campana Collection*, purchased from the Papal government and consisting of 12,000 different specimens (the remaining portion see p. 67). Most of them were discovered in Etruscan tombs. There are among them numerous cinerary urns with partially painted reliefs and Etruscan inscriptions recording the names and ages of the deceased.

The contiguous *Salle des Sept Cheminées* contains *chefs d'œuvre of the **Modern French School**.

r. 240. *Gérard* (d. 1837), portrait of the artist Isabey.

256. *Granet* (d. 1852), lower church of S. Francesco at Assisi.

*274. *Gros* (d. 1835), Bonaparte in the plague-hospital at Jaffa.

252. *Girodet-Trioson* (d. 1824), *Atala's Interment*, from the work of Chateaubriand.

236. *Gérard*, *Cupid and Psyche*.

279. and opposite to it 282. *Guérin* (d. 1833). *Agamemnon and Clytemnestra*.

152. *David* (d. 1825), *Belisarius*.

**Géricault* (d. 1823), *Shipwreck of the Medusa*; to the r. and l. his **Hussar* and **Cuirassier*, the two latter purchased from the collection of Louis Philippe in the Palais Royal for 23,400 fr. (936 L.).

David, *Portrait of Pope Pius VII.*, painted in 1805.

Madame Lebrun, two portraits.

**Prudhon* (d. 1823), *Crime pursued by Justice and Divine Vengeance*.

**Gros*, *Battle of Eylau*.

Girodet-Trioson, *Endymion*; *Déluge*.

**David*, *The Sabine women interpose between the Roman and Sabine combatants*; above it, *Leonidas*.

The *Salle des Bijoux* (to the W.; on the r. of the entrance) contains a collection of **Plate, Jewellery and Ornaments**, chiefly mediæval and of the renaissance period.

From the adjoining *Vestibule* a handsome wrought-iron door, of the time of Henry II., leads to the l. into the *Galerie d'Apollon*, 100 yds. in length. The painting on the central compartment of the ceiling, by *Delacroix*, completed in 1852, represents Apollo's contest with the Python. The oriel window at the extremity of the hall is erroneously (see p. 50) believed to be the same from which Charles IX. fired on the people on the night of St. Bartholomew. The walls are adorned with representation of the busts of celebrated French artists in **tapestry* from the Gobelins (comp. p. 145), recently manufactured there. In the centre **Enamelled Ornaments and Jewellery**, vases, goblets, fayence articles etc.

To the r. the picture-gallery is entered. Catalogues may be purchased at the entrance, the Italian and Spanish schools 2 fr., Dutch and German 1 fr., French 3 fr., all bound together 7 fr. 75 c. These catalogues contain copious and interesting information with regard to the pictures and their history, the artists and their biography, and are indispensable to those who desire an intimate acquaintance with the gallery; for the ordinary visitor, however, they are superfluous. For visitors of the former class the "*Essai d'une analyse critique de la Notice des tableaux italiens du Musée du Louvre, accompagné d'observations et de documents relatifs à ces mêmes tableaux*", by M. Mündler, is also a most valuable companion (price 2½ fr.). — By an arrangement very recently introduced, the pictures are all to be furnished with tablets, recording the names of the artists, the dates of their

birth and death, and descriptions of the paintings taken from the official catalogue. This has already been effected in the Salon Carré (see below) and is in course of progress in the Italian Gallery (p. 62).

It should be observed that in the official catalogues the artists' family names are arranged alphabetically; thus, instead of *Raphael*, *Sanzio* (or *Santi*); instead of *Titian*, *Vecellio*. The Italian school, for example, commences with the name of *Albani* (No. 1) and terminates with *Zampieri* (*Domenichino*, No. 502). The Italian and Spanish pictures are provided with red numbers, the Dutch and German with blue, and the French with black. In order to obtain permission to copy in the Louvre or Luxembourg, a written application must be addressed to the *Sénateur Surintendant des Beaux Arts* (Comte de Nieuwekerke).

The subjoined lists will suffice for the visitor whose time is limited and enable him to form some acquaintance with the most celebrated works in the gallery. A more lengthy enumeration would be beyond the scope of the present volume. The finest pictures are generally so surrounded with artists and their easels, that the visitor occasionally finds considerable difficulty in approaching them. On Sundays the gallery is usually over-crowded. The entire gallery is nearly $\frac{3}{4}$ M. in length.

The *Grand Salon Carré, or entrance-hall, contains the choicest gems of the entire gallery. The light is, however, unfortunately somewhat too subdued. Each picture deserves the most careful inspection. In the annexed list the year of the artist's death is appended where his name is mentioned for the first time, but afterwards omitted.

In the centre of the hall is placed the celebrated and admirably preserved *Diana with the Stag, which seeks the goddess's protection (6 ft. 1 in.), sometimes termed the "*Diana of Versailles*", because formerly there preserved, or "*Diane à la Biche*".

The enumeration commences on the r. of the entrance.

442. *Perugino* (d. 1524), Madonna and Child, with St. Rosa and St. Catharine and two angels, purchased from the King of Holland's collection for 53,000 fr. (2120 L.).

447. *Poussin* (d. 1665), Portrait of himself.

*465. *Titian* (*Vecellio*, d. 1576), Entombment of Christ, purchased by Louis XIV. from the celebrated collection of the Cologne banker Jabach, then resident in Paris.

28. *Correggio* (*Allegri*, d. 1534), Sleeping Antiope, watched by Jupiter in the form of a Satyr, formerly erroneously termed a "sleeping Venus".

337. *Guido Reni*, Dejanira abducted by the centaur Nessus.

242. *Luini* (d. about 1530), Salome, daughter of Herodias, with the head of John the Baptist.

138. *Annibale Caracci* (d. 1609), The Virgin appearing to St. Luke and St. Catharine.

403. *Solari*, or *Il Gobbo* (d. 1509), Madonna and Child.

94. *Bronzino* (d. 1572), Portrait of a sculptor.

419. *Rembrandt* (d. 1669), Portrait of a woman.

239. *Fra Sebastiano del Piombo* (*Sebast. Luciano*, d. 1547), Meeting of Mary and Elisabeth.

*104. *Paolo Veronese* (*Caliari*, d. 1588), The Repast in the house of Simon the Pharisee, 31 ft. long, 14½ ft. high.

*376. *Raphael* (*Sanzio*, d. 1520), Virgin and sleeping Child, with St. John.

*471. *Titian*, Girl at her toilette, behind her a man holding a mirror, known as "*Titien et sa maîtresse*".

460. *Rubens* (d. 1640), Portrait of his second wife with her two sons.

**546. (bis). *Murillo* (d. 1682), Conception of the Virgin, purchased from the collection of Marshal Soult in 1852 for the enormous sum of 615,300 fr. (24,612 l.). The artist evidently borrowed his idea from the passage: "And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a crown of twelve stars." Rev. XII. 1.

*121. *G. Dow* (d. about 1674), *La femme hydropique*, the artist's master-piece, purchased 150 years ago by an Elector Palatine for the sum of 2500 L. and presented to Prince Eugene.

150. *Van Dyck*, A Portrait.

*378. *Franc. Francia* (*Raibolini*, d. 1517), Portrait of a man, once erroneously attributed to Raphael.

162. *J. van Eyck* (d. 1441), Virgin and Child crowned by an angel, at her feet the person for whom the picture was painted.

204. *Dom. Ghirlandajo* (d. 1495), Meeting of Mary and Elisabeth.

*484. *Leonardo da Vinci* (d. 1519), Portrait of Mona Lisa, wife of Francesco del Giocondo of Florence.

546. *Murillo*, Conception of the Virgin, similar to one of the same subject before mentioned (No. 546, bis).

378., 380., 381. *Raphael*, Three small pictures, Madonna with Elisabeth, St. Michael and St. George.

**377. *Raphael*, The Holy Family, with the young St. John, St. Elisabeth and St. Joseph.

140. *An. Caracci*. Mourning for the dead Saviour.

453. *Poussin* (d. 1665), Landscape.

87. *Phil. de Champaigne* (d. 1674), Portrait of Cardinal Richelieu.

293. *Metsu* (d. 1658), An officer paying his respects to a young lady.

*375. *Raphael*, Virgin and Child with St. John ("*la belle jardinière*").

526. *Terburg* (d. 1681). Officer offering gold to a young wife.
 228. and 229. *Claude Lorrain* (*Gelée*, d. 1682), Small Landscapes.
 79. *Phil. de Champaigne*, Christ in the Sepulchre.
 477. *Rigaud* (d. 1743), Portrait of the celebrated preacher Bossuet.
 288. *Memling* (d. 1484), John the Baptist.
 208. *Holbein* (d. 1554), Portrait of Erasmus.
 *481. *Leonardo da Vinci*, Virgin and Child and St. Anna.
 438. *Andrea del Sarto* (*Vannucchi*, d. 1530), Holy Family.
 433. *Rubens*, Tomyris, queen of the Scythians, placing the head of Cyrus in a vessel filled with blood.
 **103. *Paolo Veronese*, The Marriage at Cana, the largest picture in the collection, 32 ft. long and 21 ft. high, occupying almost the entire S. wall, containing numerous portraits: Eleanor of Austria, the young queen of France, at her side Francis I.; then Mary of England in a yellow robe, Sultan Soliman near a negro prince; at the corner of the table the emperor Charles V. with the golden fleece. The musicians are portraits of Venetian painters of the day. Paolo Veronese himself, in white, plays on the violoncello, behind him Tintoretto with a similar instrument, on the other side Titian with a bass viol, Bassano with a flute, etc.
 *27. *Correggio*, St. Catharine dedicated to the infant Jesus.
 142. *Van Dyck* (d. 1641), Portrait of Charles I. of England.
 382. *Raphael*, St. Michael overthrows the wicked Angel.
 *211. *Hans Holbein*, the Younger (d. 1543), Anne of Cleve, wife of Henry VIII. of England.

The adjoining Grande Galerie (about $\frac{1}{4}$ M. in length), which is now entered, contains the Italian, Spanish, German and Dutch schools. A chronological order is observed in the numbering of the pictures, those of the same master being placed as near together as possible: *r.* denotes to the right, and *l.* to the left of the entrance from the Salon Carré.

First Division: Italian School.

The first numbers on the *r.* belong to the earliest Italian schools.

209. *Giotto* (d. 1336), St. Francis of Assisi receiving the stigmata.

174. *Cimabue* b. (1240), Madonna surrounded by Angels.

196. *Sandro Botticelli* (*Alessandro Filipepi*, d. 1515), Madonna.

l. 214. *Fiesole* (*Fra Giovanni da Fiesole*, d. 1455), Coronation of the Virgin; below are seven small pictures representing the miracles of St. Dominic.

l. 72. *Benozzo Gozzoli* (d. after 1485), Triumph of St. Thomas of Aquinas.

- l. 234. *Fra Filippo Lippi* (d. 1469), Madonna with Saints.
- l. 214 (bis) *Giovanni di Pietro*, surnamed *Lo Spagna* (d. after 1530), Adoration of the Child.
- l. 292. *Pinturicchio* (*Bernardino di Benedetto*, d. 1512), Madonna.
- l. 318. *Francia* (*Francesco Raibolini*, d. 1517), Crucifixion.
- r. 486. Copy executed in the 16th cent. of *Leonardo da Vinci's* Last Supper at Milan.
- *l. 468. *Titian*, Jupiter and Antiope.
- l. 240. *Luini*, Holy Family.
- l. 81. *Bonifazio* (d. 1562), Raising of Lazarus.
- *l. 464. *Titian*, Christ crowned with thorns.
- r. 242. *Luini*, Equipment of Cupid, a fresco.
- *r. 458. *Titian*, Madonna with St. Stephen, St. Ambrose and St. Maurice.
- r. 389. Copy of *Raphael's* Madonna of Loretto.
- r. 453. *Giorgio Vasari*, The Salutation.
- l. 474. *Titian*, Portrait.
- l. 107. *Paolo Veronese* (*Caliari*), The disciples at Emmaus; the other figures are said to represent the painter and his family.
- l. 108. *P. Veronese*, Portrait.

Second Division: Italian and Spanish Schools.

- r. 136. *Annibale Caracci*, Virgin and Child, St. Joseph offering the latter cherries ("*la Vierge aux cerises*").
- l. 326. *Guido Reni*, Christ delivers to Peter the Keys of Heaven.
- *l. 372. *Sassoferrato*, Madonna.
- l. 328. *Guido Reni*, Ecce Homo.
- l. 329. *Guido Reni*, Penitent Magdalene.
- l. 332. *Guido Reni*, St. Sebastian.
- 67. *Battoni*, Madonna.
- l. 113. *Canaletto* (*Canale*, d. 1768), View of Venice, Church of S. Maria della Salute.
- r. 207. *Luca Giordano* (d. 1705), The Infant Jesus receiving from angels the instruments of his sufferings.
- r. 74. *Pietro da Cortona* (*Berretini*, d. 1669), Nativity of the Virgin.
- l. 494. *Domenichino* (*Zampieri*, d. 1641), St. Cecilia.
- *l. 360. *Salvator Rosa* (d. 1673), Skirmish among the ruins of a temple.
- l. 186. *Poussin*, Landscape.
- l. 361. *Salvator Rosa*, Rocky landscape.
- r. 57. *Guericino* (*Barbieri*, d. 1666), Circe.
- l. 651. *Murillo*, Beggar-boy, "*cherchant à détruire ce qui l'incommode*".
- l. 317. *Procaccini* (d. about 1626), Virgin and Child, John the Baptist, St. Francis and St. Catharine.
- l. 320. *Guido Reni*, David with Goliath's head.

*l. 546. *Murillo*, the Nativity, a very large picture.

*l. 547. *Murillo*, Virgin and Child, the latter playing with a rosary (*"la Vierge au chapelet"*).

*l. *Velasquez*, Portrait of the Infanta Margaretha Theresia, (d. 1673), first consort of the Emperor Leopold I.

In the centre of this compartment: 348. *Daniele da Volterra* (*Ricciarelli*, d. 1566), David slaying Goliath, a picture with two sides.

Third Division: German and Dutch Schools.

l. 279. *Quintin Massys* or *Messys* (d. 1530), The money-changer and his wife.

*l. 206. *Holbein* (d. 1554), Portrait of Nic. Kratzer, a Bavarian, Astronomer-royal to Henry VIII. of England.

*l. 207. *Holbein*, William Warham, Archbishop of Canterbury.

Fourth Division: Dutch School.

l. 255. *Jordaens* (d. 1678), Feast of the Magi (*"le roi boit"*).

l. 256. *Jordaens*, "Concert de famille".

l. 253. *Jordaens*, The four Evangelists.

l. 413., 414. and 415. *Rembrandt*, Portrait of himself.

l. 416. *Rembrandt*, Portrait of an old man.

r. 153., 154. *Van Dyck*, Portraits of men.

r. 105., 106. *A. Cuyyp* (d. after 1672), Starting for a ride, The ride.

l. 428. *Rubens*, Mary as queen of heaven.

l. 464. *Rubens*, Landscape.

r. 431. *Rubens*, Crucifixion.

r. 459. *Rubens*, Portrait.

r. 470. *Ruisdael* (d. 1681), Forest scene.

r. and l. 434—454 *Rubens*, a series of large pictures designed by order of Marie de Medicis, queen of Henry IV. of France, in commemoration of events in her life, destined to adorn the Palais du Luxembourg, and partly executed by the artist himself, partly by his pupils, in 1621—25. The most successful are: r. 454. Victory of Truth; 436. Education of the Princess; l. 438. Her nuptials (Oct. 5th, 1500); *l. 441. Birth of Louis XIII.

Under and between these pictures of Rubens, returning to the commencement of the series:

l. 512. *Teniers* (d. 1694), The Prodigal son, or rather a scene in a tavern.

l. 472. *Ruisdael*, Landscape in a storm.

l. 518. *Teniers*, "Extérieur de cabaret".

l. 417. *Rembrandt*, Portrait of a youth.

l. 425. *Rubens*, Departure of Lot.

*l. 458. *Rubens*, Portrait of Baron Henri de Vicq, Dutch ambassador in Paris, purchased in 1850 from the collection of the King of Holland for 15,984 fr. (640 L.).

- l. 412. *Rembrandt*, Portrait of himself.
- l. and r. Several pictures by *Dow* (d. 1674); *Mieris* (*Francis*, d. 1681; *William*, d. 1747); *Ostade* (*Adrian* and *Isaac*); *Teniers*, genre-paintings.
- l. 369. *Ostade* (*Adrian*, d. 1685), The painter himself and his family.
- r. 514. *Teniers*, Temptation of St. Antony.
- r. 292. *Metzu* (d. 1658), Vegetable-market at Amsterdam.
- l. 224. *de Hooch* or *Hooqe* (*Peter*, d. about 1540), Interior of a Dutch dwelling.
- r. 129. *Dow*, "La lecture de la Bible".
- r. 41. *Bol* (d. 1681), Portrait of a mathematician.
- l. 572. *Wouwerman* (d. 1668), Cavalry attack.
- l. 527. *Terburg* (d. 1681), Music-lesson.
- r. 143. *Van Dyck*, The children of Charles I. of England.
- r. 528. *Terburg*, A lady singing.
- r. 400. *Potter* (d. 1654), Oxen and sheep.
- l. 147. *Van Dyck*, Portrait of Francis de Moncade.
- r. 471. *Ruisdael*, A storm at sea.
- r. 137. *Van Dyck*, Madonna.
- r. 149. *Van Dyck*, Portrait.
- l. 152. *Van Dyck*, Portrait of himself.
- l. 144. *Van Dyck*, The Counts Palatine Lewis and Rupert.
462. *Rubens*, Carousal of peasants and dance.

French School.

The first five rooms contain the French masters down to Louis XIV.

1st Room. Older Pictures: Death of Christ and saints on a gold ground; series of portraits by *François Clouet*, dit *Junet* (d. 1572) and his pupils, etc.

2nd Room. Twenty-two pictures by *Eustache Lesueur* (d. at Paris 1655) from the life of St. Bruno.

3rd Room. Scenes from classical mythology, most of them by *Lesueur*.

4th Room. Fifteen large sea-pieces by *Joseph Vernet* (d. 1789), representing the harbours of France.

A large, oblong hall is next entered, principally dedicated to pictures by *Nicholas Poussin* (d. at Rome 1665), and by *Claude Lorrain* (d. at Rome 1682), all of which deserve careful inspection. Among them may be mentioned, r.:

435. *Nicolas Poussin*, Rape of the Sabines.
298. *Jeun Jouvenet* (d. in Paris 1717), Raising of Lazarus.
521. *E. Lesueur*, St. Paul preaching at Ephesus.
297. *Jouvenet*, Miraculous draught of fishes.
222. *Claude Lorrain*, Seaport.
496. *Santerre* (d. at Paris 1717), Susanna bathing.

225. *Claude Lorrain*, Harbour.

415. *Nicholas Poussin*, Rebecca at the well.

A lofty saloon with vaulted ceiling is now entered, containing four large pictures by *C. Lebrun* from the life of Alexander. In the four lunettes of the ceiling are paintings by *Charles Müller*, bearing reference to the history of French art: St. Louis and the Sainte Chapelle, Francis I. in the studio of one of his artists, Louis XIV. commencing the construction of the Louvre, Napoleon I. directing the Louvre to be completed. To the r. of this is situated the *Salle des Etats*, in which the annual opening of the Chambers by the Emperor takes place. Opposite the visitor, on the l. side:

432. *N. Poussin*, Baptism in the Jordan.

475. *Rigaud* (d. at Paris 1743), Portrait of Louis XIV.

349. *Mignard* (d. at Paris 1695), The Virgin with a bunch of grapes.

446. *Poussin*, Time rescues Truth from the attacks of Envy and Discord, ordered by Cardinal Richelieu as a ceiling-painting.

223. *Cl. Lorrain*, Disembarkation of Cleopatra at Tarsus.

250. *Lesueur*, St. Gervasius and St. Protasius refuse to offer sacrifice to Jupiter.

476. *Rigaud*, Portrait of Philip V of Spain (d. 1746).

76. *C. Lebrun* (d. at Paris 1690), Death of Meleager.

In the Second Saloon pictures by modern masters, on the r.:

329. *C. van Loo* (d. at Paris 1765), Hunters' breakfast.

261. *Greuze* (d. at Paris 1805), The paternal curse.

262. *Greuze*, The chastised son.

*263. *Greuze*, The broken pitcher.

330. *C. van Loo*, Portrait of Maria Leszcinska, Consort of Louis XV.

*82. *Madame Lebrun* (*Elisabeth Louise Vigée*, d. 1842), Portrait of herself and daughter.

276. *Gros* (d. at Paris 1835), Francis I. and Charles V. visiting the tombs of St. Denis.

154. *David* (d. at Brussels 1825), Paris and Helen.

633. *C. Vernet* (father of *Horace*, son of *Joseph*), Hunting scene in the forest of Meudon.

*281. *Guérin* (d. at Rome 1833), Æneas relating to Dido the fate of Troy.

On the short wall:

499. *Sigalon* (d. at Rome 1837), The love-letter.

*494. *L. Robert* (d. at Venice 1835), Festival of the Madonna del Arco at Naples.

*493. *L. Robert*, Reaper in the Pontinian marches.

On the left side (towards the Place Napoléon):

577. *Tocqué* (d. at Paris 1772), Portrait of Maria Leszcinska.

150. *David*, Oath of the Horatii.

321. *Lethière*, Brutus condemning his sons to death.

235. *Gérard* (d. 1837), Entry of Henry IV. into Paris.

A passage now leads to the *Galerie des Sept Mètres*, so-called from its breadth, which contains a selection of pictures of the older Italian school. At the entrance **Diana*, an ancient marble statue found at Gabii near Rome. On the W. wall:

r. 252. *Andrea Mantegna* (d. 1506), Wisdom conquers Vice.

43. *Giorgione* (*Barbarelli*, d. 1511), Madonna with saints and portrait of the person for whom the picture was painted.

472 *Titian*, Portrait of a man.

*384. *Raphael*, Portrait of the Princess Joan of Arragon.

89. *Titian*, Portrait of a man.

437. *Andrea del Sarto*, Caritas, a woman with three children.

88. *Bordone*, Vertumnus and Pomona.

*95. *Johann Stephan of Calcar* (born at Calcar on the Lower Rhine in 1499, d. at Naples in 1546, one of Titian's best pupils), Portrait of a man.

469. *Titian*, Portrait of Francis I. of France.

*277. *Palma* ("*Il Vecchio*", d. 1548), Adoration of the Shepherds.

241 *Luini*, Virgin and sleeping Child.

On the E. wall:

l. *251. *Andrea Mantegna*, Dance of the Muses, an allegory.

470. *Titian*, Portrait of Alphonso of Avalos, Marquis of Guasto, commander of the armies of the emperor Charles V. in Italy and his wife Mary of Arragon, a celebrated beauty, to whom Cupid Flora and Zephyr are represented as doing homage.

99. *P. Veronese*, Ahasuerus and Esther ("*l'évanouissement d'Esther*").

459. *Titian*, Holy Family with St. Catharine and a white rabbit, ("*la Vierge au lapin*").

480. *Leonardo da Vinci*, John the Baptist.

385. *Raphael*, Portrait of a youth, erroneously said to be Raphael himself.

483. *L. da Vinci*, Portrait of a woman.

*482. *L. da Vinci*, The Virgin in the Sepulchre.

379. *Raphael*, St. Margaret.

283. *Raphael*, Portrait of Count Balthasar Castiglione.

173. *Conegliano* (*Cima*, d. after 1517), Virgin and saints.

186 *Raphael*, Portrait.

Returning through the *Galerie d'Apollon* to the large French picture-gallery (*Salle des Sept Cheminées*, p. 47), the visitor now turns to the r. and by a door in the corner enters the halls of the *Musée Napoléon III.* (suite of rooms towards the Seine), an admirable collection of Etrurian and Greek vases, Greek and Phœnician inscriptions, busts, tombstones, idols, bronzes, statuettes, antiquities etc., some of them from the *Campana* collection (p. 56),

others brought from Syria by E. Renan, from Macedonia and Thessaly by Henzey, and from Asia Minor by Perrault.

Paintings on the ceiling: 1st Room. *Alaux*, Nic. Poussin being introduced to Louis XIII. (Phœnician inscriptions; statues, statuettes, busts and inscriptions from Cyprus; vases, phials and terracottas from Rhodes; in the cabinets by the window amulets and ornaments from different districts of Syria, Moabitish pottery etc. — 2nd Room. *Steuben*, Francis I at the battle of Marignano. (Red vases for domestic purposes, amphoræ etc.) — 3rd Room. *Eug. Devéria*, Louis XIV. at Versailles inspecting Puget's marble group of Milo of Crotona (p. 54). (Etruscan vases, commencing with those of the rudest form.) — 4th Room. *Fragonard*, Andrea del Sarto showing his picture of "Caritas" to Francis I. (Etruscan terracottas, reliefs, cinerary urns etc.) — 5th Room. *Heim*, Revival of the arts in France, with eight small lateral pictures (Vases of the most ancient style.) — 6th Room. *Fragonard*, Francis I. knighted by Bayard. (Ancient vases.) — 7th Room. *Schmetz*, Charlemagne and Alcuin, founder of the university of Paris. (Vases of more modern style.) — 8th Room. *Drolling*, Louis XII. saluted as father of his people by the states-general at Tours. (Small vessels in clay, drinking-cups etc.) — 9th Room. **Léon Cogniet*, Bonaparte in Egypt. (Objects in glass; also a collection of *frescoes from houses of Pompeii, presented in 1825 by Francis I. of Naples.)

The visitor should now retrace his steps to the Salle des Sept Cheminées and by a door to the l. enter the *Musée de Charles X.*, which contains a valuable collection of smaller Greek, Etruscan, Roman and Egyptian ***Antiquities**; the paintings on the ceilings date from 1827, and are as follows:

1st Room. *Ingres*, *Deification of Homer. — Collection of vases of glass and enamel.

2nd Room. *Heim*, Jupiter entrusts Vulcan with the fire for the destruction of Herculaneum and Pompeii. — Vases on the table well deserving inspection, found in S. Italy.

3rd Room. *Meynier*, Nymphs of Parthenope (Naples) emigrating to the Seine. — Collection of beautiful Greek terracottas, statuettes, urns etc.

4th Room. *Picot*, Cybele protecting Herculaneum from total destruction. — Etruscan vases in the glass cases.

5th Room (passage-room, the so-called throne-room). *Gros*, Allegorical painting in honour of Louis XIV. — This and the four following rooms contain *Egyptian Antiquities*.

6th Room. *Picot*, France unveils Egypt. — *Egyptian Antiquities*: carved stones with hieroglyphics (scarabæi), amulets, figures of animals, idols, Isis and Osiris, figures in brass and clay.

7th Room. *Abel de Pujol*, Egypt seeking Joseph's protection from the seven plagues. — Collection of mummies, scarabæi,

hieroglyphics on parchment and linen etc. Bust of the celebrated archæologist *Champollion*.

8th Room. **Horace Vernet*, Raphael and Michael Angelo in the presence of Pope Julius II. — Collection of Egyptian implements, weapons, manufactures, ornaments and carving.

9th Room. *Gros*, "Le génie de la France aide l'art et l'humanité". — Collection of mummies, inscriptions, bronze utensils, weapons, scarabæi.

In the centre of the large *Staircase Hall* which is now entered, sarcophagi and statues; among the latter Rameses II. in a sitting posture. In the recess a colossal black statue of Isis.

Turning to the l. the visitor now enters the **Musée des Souverains**. The first two rooms, with richly gilded ceilings, contain Sèvres vases and a silver statue of Henry IV. when a boy, the third contains a complete model of a chapel of Henry III. (1578); in the fourth, armour of French monarchs; the chair of king Dagobert; the reputed crown of Charlemagne ("*dite de Charlemagne*", for it is a well known fact that the genuine crown is at Vienna), worn by Napoleon at his coronation; reminiscences of French kings; prayer-books (one of Charles the Bald, richly ornamented with carved ivory and precious stones); weapons, the font of "St. Louis"; costumes of various orders; the helmet and shield of Charles IX., richly plated with gold; the sceptre, "main de justice", sword and spurs of Charlemagne; a valuable cabinet of Marie Antoinette; candelabra of polished stones, presented to Marie de Medicis by the republic of Venice; *jewel casket of queen Anna; writing-table of Louis XVIII. employed by him when a prisoner; coronation robes of Charles X.; secretaire of Louis Philippe, bearing traces of having been broken open (February, 1848).

The fifth room is a spacious apartment, exclusively devoted to **Souvenirs of Napoleon I.* It contains the emperor's camp bed, his grey coat and the three-cornered hat, the round hat he wore in St. Helena, his state and coronation robes, richly decorated saddles etc.: also the cradle of the king of Rome, "*ayant depuis servi au Duc de Bordeaux*".

The three next rooms contain the **Picture Gallery of the Musée Napoléon III.** devoted exclusively to mediæval paintings.

1st Room. *Byzantine Pictures*, most of them figures of saints on a gold ground, some with Greek inscriptions.

2nd Room. On the principal wall: 263. Portrait of Pope Sixtus IV., of the Flemish school; 267. Portrait of Dante, of the same school; 270. Portrait of Thomas Aquinas, by a Flemish master: 99. A battle, a curious picture by *Paolo Uccello*, who died in Florence about 1479 in his 83rd year; 236. Dante and Beatrix, two portraits in the same frame, of the Italian school.

3rd Room. 279. *Francis Pourbus* (Flemish school of the 16th cent.), Portrait of Marie de Medicis; 225. *Raphael's School*,

St. Catharine; 252. *School of Bologna* (17th cent.), Portrait of Gregory II.; 247. *Sassoferrato*, Virgin and Child; 246. Same master; 250. Copy of the same subject.

The visitor now enters a suite of apartments of various sizes (a staircase ascends from the first of these to the Naval Museum), occupying one half of the N. wing and comprising **Mediæval and Renaissance Curiosities of the Musée Napoléon III.** The first two rooms contain carved *Oak Furniture* and *Italian Fayence*. The next room contains specimens of the *Fayence Work* of the celebrated *Bernard de Palissy* (d. 1589), consisting principally of dishes with moulded representations of snakes, frogs, lizards, fishes, plants etc.

The 4th Room is devoted to *Metallic and Bronze Articles*, such as knives, locks, embossed plates etc. Two *Bronze Reliefs* are here especially worthy of note, the originals of which were executed in marble by *Pierre Bontemps* in 1552 for the tombstone of Francis I. in the burial chapel of St. Denis; they are placed on the side walls opposite to each other. On the wall opposite to the window is a beautiful *enamel picture* from the manufactory of Limoges, representing the various events of the Passion.

In the 5th Room mediæval *Glass* and *Porcelain*. Opposite to the window, on the wall, a *Glass Mosaic*, representing the lion of Venice, executed by *Antonio Fusolo* in the manufactory of Murano in the 16th cent.

The 6th Room, the *Salle Sauvageot*, contains a collection of mediæval miniature pictures, carved wood. vases etc., bequeathed to the Louvre by M. Sauvageot. Between the windows a life-size portrait of Henry II.

In the 7th Room, the last of the Musée Napoléon III., the attention of the visitor will be arrested by an **Altarpiece* of carved ivory, about 6 ft. in height, a perfect master-piece of its kind, dating from the end of the 14th cent. It was brought from the town of Poissy, and stands by the wall, opposite the window.

The 8th Room, the central apartment of this N. wing, situated immediately over the entrance to the Cour du Louvre from the Rue de Rivoli, contains *Crayon Drawings*, most of them portraits. The following suite of rooms, occupying half of the N. and half of the W. wings, is devoted exclusively to a very extensive and valuable collection of **Drawings**, of great interest in the study of art, some of which are not without attraction for the ordinary visitor.

9th Room. Drawings of the Early French School.

10th Room. Crayon Drawings, miniatures, Chinese pictures etc.

11th Room. Drawings of the Modern French School. Here is preserved an unfinished oil painting by *David*, probably in-

tended to represent the revolutionist meeting in the Jeu de Paume (p. 170). One of the four finished heads is that of Mira-beau. The nude figures serve to show the amount of care David bestowed on anatomical proportions.

12th Room. Modern French School. *Antoine Watteau*.

13th Room. French School. *Charles Lebrun*.

14th Room. *Lesueur*, Sketches of his illustrations of the life of St. Bruno (p. 65).

15th Room. *Claude Lorrain*, *N. Poussin*, *Lesueur*.

16th Room. Dutch and German Schools: *Dürer*, *Holbein*, *Rubens*, *Rembrandt*, *Teniers* etc. On the wall facing the visitor: Cavalry skirmish, sketch by *Rubens* from *Leon. da Vinci*.

17th Room. Bolognese School. Ceiling Painting: *Mauzaisse*, Divine Wisdom giving laws to kings and legislators.

18th Room. Italian School: Drawings, two in crayons, by *Correggio*. Ceiling-painting: *Drolling*, Law descends to the earth.

19th Room. Italian School: Drawings by the most celebrated masters, *Leon. da Vinci*, *Michael Angelo*, *Raphael*, those of the first particularly well executed. On the ceiling: *Blondel*, France receives the Charter from Louis XVIII.

20th Room. Earlier Italian School. On the ceiling: *Blondel*, France victorious after the battle of Bouvines.

At the egress from the collection of drawings are placed the tools with which the foundation-stone of the New Louvre was laid, July 25th, 1852. They were presented by the architect *Visconti*, who died before the completion of the structure.

Contiguous to the small ante-chamber, with bronze copies of celebrated antiques, on the r., is the **Hall of the Bronzes** of the Musée Napoléon III. The handsome door of wrought iron leads to an isolated saloon, containing a valuable collection of ancient utensils, weapons and statuettes. A magnificent view is enjoyed hence. In the centre-cabinet are preserved ornaments in gold and silver, mirrors, buckles, keys, seals, bracelets; also a gilded helmet found at Amfreville in the Département Eure, in 1861. By the window a gilded bronze statue of Apollo, over life-size; l. antique Apollo; then seats, candelabra, busts and statuettes. In the cabinet on the r. several toilet caskets with engraving, found at Palestrina near Rome, vases, lamps etc. In the cabinets by the wall are statuettes; l. beautiful selection of *Roman weapons, helmets, shields, swords, lances etc.

Having thus completed his circuit of the first floor of the Louvre, the visitor should not omit now to proceed to the ***Musée de la Marine**, situated on the second floor (ascent by the stair mentioned at p. 70; comp. ground-plan, p. 57).

This museum contains a valuable collection of various objects connected with ship-building, navigation etc., such as models of

vessels and machines, plans and drawings of harbours and piers, weapons and relics of historical interest. For the non-professional visitor the following objects are perhaps those most deserving of inspection:

1st Room. The French fleet from 1786 to 1824. No. 33. Large plastic representation of the embarkation and transport of the obelisk of Luxor (p. 81); 34. The erection of the obelisk in the Place de la Concorde. On the principal wall an inscription to the memory of the heroic Lieutenant Bellot of the French navy, who perished in 1853 in an Arctic expedition, placed there by English residents in France.

2nd Room. 150. Machine for adjusting the masts of a ship. 3. Relief-plan of the town and harbour of Brest: Models of ships.

3rd Room. Models of pumps and machines; 349. Ship in the stocks about to be launched; 5. Relief-plan of the town and harbour of Lorient; 522. Model of the "Valmy", a ship of the line of the first class.

4th Room. 621. Large model of a 120 gun ship, occupying the entire apartment

5th Room. 960. Bell from the chapel of the citadel of St. Jean d'Ulloa (Mexico), which was pierced by a cannon-ball from a French corvette in 1838; small sailing-vessels etc.

6th Room. 885 to 958. Large obelisk decorated with relics of the frigates "Boussole" and "Astrolabe", which had been sent on a voyage of discovery under the command of Captain *de Lapérouse* in 1783, and foundered at sea. Traces of the ill-fated expedition had been discovered by the English Captain Dillon in the island of Ticopia in 1828, whereupon a French vessel was despatched for the purpose of bringing home the relics. 956. Letter written by Lapérouse: 780. Bust of Lapérouse. — Busts of celebrated French navigators and naval heroes. — Models of ships.

7th Room. 721. Model of the steam vessel of war "le Vélce".

8th Room. Rigging and ships' chains. Two relief-plans of Toulon, dating from 1790 and 1850.

9th Room. Fire-arms of various calibres.

10th Room. Scientific instruments, sextants etc.; also a very large geographical globe.

11th Room. 640. Model of "le Louis XV.", a man of war of the middle of the last century. 640. Model of "La Réale", an admiral's ship built at the close of the 17th cent. and artistically adorned by the celebrated sculptor *Puget* (p. 54). The original carving in gilded wood (No 760—775) hangs on the wall. 4. Relief-plan of the town and harbour of Rochefort.

The adjoining rooms contain the **Musée Ethnographique**, recently founded.

1st Room. Curiosities from Africa, most of them presented by M. Delaporte, consul at Cairo. 32. Model of the slip from

which "le Majestueux", a man-of-war of the first class, was launched at Toulon in 1829; 659. Model of the machine by means of which the "Rivoli", a ship of 72 guns, was raised in the harbour of Venice in 1812.

2nd Room. A collection of the spoil captured in various French naval expeditions, consisting principally of curiosities from Japan, China and Mexico. Model of the pagoda of Juggernaut in India surmounted by the image of Wischnu, the principal deity of the Indians, to whose shrine every Indian is bound to make a pilgrimage at least once in his life.

Beyond this are three rooms with curiosities from *China*, most of them collected during the French expedition of 1860: porcelain, paintings, boxes, idols, models of Chinese buildings, weapons etc.

American Antiquities. The commencement of a collection of implements, tools, idols and ornaments, most of them of stone, from Mexico, Chili and Peru, resembling in many respects the Egyptian antiquities, and proving that the aboriginal inhabitants of America were, on the discovery of America by Columbus (1492) not far behind the Egyptians in civilization. The collection is temporarily placed in a passage on the second floor near the outlet of the Musée Ethnographique.

On quitting the old Palais du Louvre, the visitor should direct his steps to the magnificent **New Buildings** connecting the Louvre with the Tuileries on the N. side. This gigantic work was commenced in 1848 from designs by *Visconti* and rapidly completed (1850—56) under Napoleon III. at a cost, as it is estimated, of 75 million francs (3 million L.).

The portal is decorated with a group representing Intelligence and Labour, the former unfolding the plan of the edifice, the latter with a cornucopia; beneath is a statue of France leaning on a sceptre.

In niches on the exterior, at the entrance to the Place du Carrousel in the Rue de Rivoli (*Pavillon de Rohan*), are placed statues of the following celebrated generals of the first Republic and Empire: Hoche, Kléber, Lannes, Ma-séna, Desaix, Marceau, Soult and Ney.

The galleries of this new structure (Place Napoléon) are occupied by a long series of statues of literary celebrities: La Fontaine, Pascal, Mézeray, Molière, Boileau, Fénélon, La Rochefoucauld, Corneille etc.

The ministerial offices of the state and imperial household are now situated in this edifice. Here, too, is the *Louvre Library* (private library of the emperor). On the ground-floor the *Impérial Stud*, comprising the Emperor's private saddle-horses (among

others Buckingham, ridden by him at Magenta, and Ajax at Solferino) and the gorgeous carriages of state. A second extensive stud is situated on the Quai d'Orsay, at the corner of the Avenue Rapp, at the extremity of the Pont de l'Alma (p. 85). Permission to inspect these establishments is obtained by addressing a written application (p. 92) to General Fleury, "Premier Ecuyer de S. M. l'Empereur", at the Tuileries.

5. The Tuileries.

Palais et Jardin des Tuileries. Arc de Triomphe du Carrousel.

Between the Louvre and the Tuileries extends an open space, 1600 ft. in length, bounded on the N. side by the new structure above mentioned. The E. and narrower portion (400 ft. broad) of this space, contiguous to the Palais du Louvre, is termed the *Place Napoléon III*. It is intended to adorn these large squares with equestrian statues of Napoleon I. and Louis XIV.

The space in front of the Tuileries, the *Place du Carrousel*, is of double the width, and derives its name from a tournament held here in 1662 by Louis XIV. Here, in front of the central entrance to the court of the Tuileries which is separated from the Place by an elegant iron railing, rises the ***Arc de Triomphe du Carrousel**, 45 ft. in height, 48 ft. in width and 26 ft. in thickness, and consisting of three lateral and one transversal arcade. This structure was erected by Napoleon I. in 1806 in imitation of the triumphal arch of Severus at Rome. Handsome as it undoubtedly is, its proportions do not harmonize with the vast dimensions of the surrounding palaces.

The *Marble Reliefs* on the front of the arch represent the battle of Austerlitz (r.) and the capitulation of the Austrian General Mack at Ulm; those in the rear the conclusion of peace at Tilsit (r.) and the entry into Munich; those on the N. side represent the entry into Vienna, S. side the conclusion of the peace at Pressburg.

The *Marble Statues* over the columns represent soldiers of the empire in their respective uniforms; in front: a cuirassier, dragoon, chasseur à cheval and carabinier; in the rear: a grenadier, carabinier, artillery-man and sapper.

The arch is surmounted by a *Quadriga*, or chariot with four horses, a group in bronze designed by Bosio, replacing the celebrated horses of Lysippus which formerly occupied the summit, but were restored by the allies in 1814 to their original position over the portal of St. Mark's at Venice.

The *Parade* of the Imperial Guard, with military music, takes place daily at 12 o'clock in the railed off court of the palace.

From the latter a passage leads towards the S., whence on the 28th of June, 1836, *Alibaud* fired a pistol at Louis Philippe who was on the quay, on the point of starting for Neuilly. On the N. side the palace-court possesses another entrance, where Feb. 28th, 1848, the royal carriage was waylaid and the attendants murdered by the infuriated populace.

The **Palais des Tuileries** was founded in 1564 by Catharine de Medicis and designed by the architect Philibert Delorme. It occupies the site of a former brick or tile-yard, whence its appellation. Additions were made to the palace at various periods: it is now upwards of 1000 ft. in length and 105 in width, and its dimensions alone entitle the exterior to inspection. It was not till the year 1856 that the principal façade towards the garden acquired some degree of symmetry.

In former times the Tuileries was never employed by the sovereigns of France as a permanent residence. On Feb. 1st, 1800, it became the principal abode of Bonaparte when first consul, since which period it has been regarded as the official residence of the reigning monarch.

The N. wing, the *Pavillon Marsan*, was during the reign of Louis Philippe occupied by the Duchess of Orleans. The S. wing is termed the *Pavillon de Flore*. Between these two is situated the *Pavillon de l'Horloge*. The latter contains the *Salle des Maréchaux*, a hall occupying the entire width of the building and two stories in height, adorned with portraits of eminent French marshals and generals. Adjoining this hall are the *Throne-room*, the *Galerie de Diane*, the *Salon du Premier Consul* and the other state-apartments employed for the celebration of great court festivals. The chambers occupied by the imperial family are situated on the S. side, between the Pavillon de l'Horloge and the Pavillon de Flore. The latter, together with the contiguous portions of the Louvre, were taken down in 1861 and are now in process of re-erection. In the N. half of the palace are the chapel and the theatre. In this portion of the building the Convention held its meetings.

Within the last 12 years the apartments of the Tuileries have been fitted up in a style of almost unparalleled magnificence. They cannot perhaps lay claim to numerous works of high art, but contain hangings, carpets, mirrors and decorations of the most gorgeous description. The private apartments are not shown, but in the absence of the imperial Family access may be obtained to the others on application by letter to the "*Ministre de la maison de l'Empereur*".

No edifice in Paris is so rich in historial associations as the Tuileries. On Oct. 5th, 1789, Louis XVI. was conveyed from Versailles to Paris by the "Dames de la Halle" and took up his abode in this palace. Successes had emboldened the revolutionists.

The well known manifest of the Duke of Brunswick was used as a pretext for deliberating on the dethronement of the ill-fated monarch. On Aug. 10th, 1792, an armed mob appeared in front of the palace. The fidelity of the national guard posted in the palace yard and garden began to waver. The king, yielding to the earnest solicitations of his friends, quitted the palace with his family about 8 p. m. and repaired to the *Manège* or riding-school, situated on the N. side of the garden (in the present Rue de Rivoli), where he passed the night.

The withdrawal of the king at first appeared likely to avert the impending contest. The maddened populace, however, soon found some pretext for commencing hostilities. After a fierce contest the palace was taken by storm, and the greater number of its gallant defenders, consisting of a number of French nobles and the Swiss guard, mercilessly butchered. Of the latter alone 800 men and 26 officers fell victims to their unwavering constancy, "*ne sacramenti fidem fallerent*" (lest they should become perjured), as the inscription under the Lion monument at Lucerne records.

On Aug. 13th, the king was conducted as a prisoner to the Tour du Temple the ancient residence of the knights Templar in the Rue du Temple, now removed to make way for a new market-place. The 10th of the month had already sealed the fate of the kingdom.

The kingdom of the Restoration was also here terminated, July 29th, 1830, by the capture of the Tuileries and by the flight of Charles X. from St. Cloud to Rambouillet.

The July kingdom, likewise, met with its death-blow in a similar manner, Feb. 24th, 1848. The conflict between the insurgents and the royal troops gradually approached the Tuileries. To defend the palace would have been no difficult matter. Louis Philippe, however, trusted by making concessions to secure the throne to his grandson, the Count of Paris. He preferred abandoning the palace to the popular fury. About 1 p. m. he quitted the Tuileries by the garden and repaired with his family to the Place de la Concorde whence two fiacres conveyed the fugitives to St. Cloud.

The capture of the palace was succeeded by the most frightful scenes of devastation. The royal carriages and furniture were burned in the palace yard, the throne at the foot of the July Column (p. 35). The apartments of the Duchess of Orleans (d. 1858) alone were spared.

On Feb. 26th, 1848, the Provisional Government (Dupont de l'Eure, Lamartine, F. Arago, Ledru-Rollin etc.) decreed that the Tuileries should be converted into an asylum for invalid artisans. Although this decree was never carried into effect, the palace served during several months as a hospital for the wounded.

The *Garden (*Jardin des Tuileries*), 2230 ft. long and 870 ft. broad, retains the same general features as when it was first designed in the reign of Louis XIV. by the celebrated landscape-gardener *Le Nôtre*. Some alterations took place in 1858: the smaller garden laid out by Louis Philippe was extended as far as the central basin and separated from the public garden by a ditch and an iron railing. Several of the sculptures, which formerly constituted one of the principal ornaments of the public garden, are now placed in the imperial garden (*jardin réservé*), to which access cannot be obtained except during the absence of the imperial family.

The entrance to the public garden from the river (S.) side is by an archway under the *Terrasse du Bord de l'Eau*, once the playground of the King of Rome, then of the Duke of Bordeaux and afterwards of the Count of Paris. At the end of this terrace are the *Orangeries*. Passing under the terrace, the visitor enters the "parterre" (flower-beds and lawns), on which the utmost care is bestowed, bounded on the W. side by a shady grove of lofty trees. The public garden is surrounded on the three other sides by terraces which (especially that on the W. side) afford a beautiful prospect of the Seine, the Place de la Concorde and the *Champs Elysées* as far as the Arc de l'Etoile.

The *Terrasse des Feuillants* on the N. side derives its appellation from a Benedictine monastery of the "Feuillant" order which stood here previous to the revolution and where the republican club founded by Lafayette in 1791 held its sittings. A public tennis-court now occupies the site (entrance for spectators on the S. side). The riding-school mentioned at p. 76 was in the immediate vicinity.

A number of marble and bronze *Statues* adorn the garden. The following are arranged along the railing which separates the *Jardin Réservé* from the public garden: 1. The Listening Slave, a bronze cast, executed in 1688, from the well-known original in the gallery at Florence; 2. Phidias, by Pradier; 3. Dying Warrior, by Cortot; 4. Pericles, by Debay; 5. Truth triumphant; 6. Boreas carrying off Orythia, by Regnaudin; 7. Themistocles, by Lemaire; 8. Theseus killing the Minotaur, by Ramey jun.; 9. Spartacus, by Foyatier; 10. Laocoon, a copy in bronze of the celebrated antique in the Vatican; opposite to it Ugolino with his sons (?); at the E. extremity of the Allée des Orangers stands a Hercules, by Bosio; at the opposite extremity, a Meleager; other statues surround the basin.

In each of the groves to the r. and l. of the broad central walk is a semi-circular space with a white marble enclosure. These are termed *Carrés d'Atalante* and were constructed in 1793, from designs by Robespierre, as seats for the council of old men

who were to preside over the floral games in the month of Germinal (March 21st to April 19th).

At the W. extremity of this small grove is an octagonal basin 300 yds. in circumference, with a fountain in the centre. Beyond it are four fine groups in marble: S., The Nile, by *Bourdôt*, The Rhine and Moselle, by *Van Cleve*; N., The Rhone and Saone, by *G. Coustou*, The Tiber, by *Van Cleve*. The 16 children which surround the Nile are emblematical of the fertility occasioned by the inundations of the river which usually rises at these periods to a height of 16 ells above its usual level. The Nile is a copy of the antique in the Vatican, the Tiber of one in the Louvre (p. 55).

The pillars at the entrance from the Place de la Concorde are surmounted by two handsome groups (by *Coyzevox*) of Mercury and Fame on winged steeds. This outlet derives its appellation of *Porte du Pont-tournant* from a swing bridge which formerly existed here.

"*La Petite Provence*" is a term applied to this W. side of the garden from its sunny aspect. It is a favourite resort of nursery-maids and children, as well as of elderly persons, who repair hither to avail themselves of the shelter and warmth which this spot affords.

The garden of the Tuileries is, indeed, the favourite resort of Parisians of all classes, more especially the N. side, sometimes termed the *Côté des Chaises* from the numerous chairs which stand here and may be hired for 10—20 c. The other portions of the garden are furnished with wooden benches for the accommodation of visitors. The *Allée des Orangers* (the older trees 250—300 years old, the younger 100 years), which in summer here diffuse the most delicious fragrance, occupies the ground which during the reign of terror (1793) was a potato-field. Here, too, is one of the inevitable Parisian cafés.

The garden of the Tuileries is opened soon after daybreak and is closed in winter at 4, in summer at 9 o'clock. Visitors are apprised of the closing of the gates by the beat of a drum. The sentinels here, as well as those at the Louvre and the Palais Royal, are usually soldiers of the imperial guard or Zouaves.

6. Place de la Concorde.

The largest and most strikingly beautiful square in Paris is the ****Place de la Concorde**, 400 paces in length and of nearly the same width, bounded on the S. by the Seine, W. by the Champs Elysées, N. by the Rue de Rivoli and E. by the garden of the Tuileries. From the centre of the square a view is obtained of the Palais du Corps Législatif (p. 152), the Madeleine, the

Tuileries and the Arc de Triomphe de l'Etoile. When viewed by gas-light, the scene is scarcely less striking, the lamps in the direction of the Champs Elysées as far as the Triumphal Arch forming an apparently interminable avenue. The two magnificent edifices of exactly uniform exterior on the N. side of the square, separated from each other by the Rue Royale leading to the Madeleine, served as *Garde-Meubles* of the crown before the time of the first revolution: that to the E. is now the seat of the minister of the marine.

One hundred years ago the site of this magnificent Place was little more than a piece of waste ground. After the peace of Aix-la-Chapelle (Oct. 18th, 1748) which terminated the Austrian war of succession, Louis XV. "graciously permitted" the mayor and municipal dignitaries (*échevins*) to erect a statue to him. The work was at once commenced, but was not completed till 1763, when the equestrian statue in bronze by *Bouchardon* was erected in the Place, which then received the appellation of *Place de Louis XV.* The pedestal was adorned with four figures by *Pigalle*, emblematical of Strength, Wisdom, Justice and Peace. Soon after the erection of the statue the following pasquinade appeared on the pedestal:

"Grotesque monument, infame piédestal!

Les vertus sont à pied, le vice est à cheval."

A few days later was added the sarcasm:

"Il est ici comme à Versailles,

Il est sans cœur et sans entrailles."

A third termed the statue a "*statua statua*".

The Place was at that period surrounded by deep ditches (filled up in 1852), and the new buildings on the N. side were in course of construction, when, May 30th, 1770, during an exhibition of fireworks in honour of the nuptials of the Dauphin (afterwards Louis XVI.) with Marie Antoinette, such a panic was occasioned by the accidental discharge of some rockets that upwards of 1200 persons lost their lives in the confusion which ensued or by being precipitated into the ditches, and 2000 more were severely injured.

On August 11th, 1792, the day after the storming of the Bastille, the statue of the king was removed by order of the Convention and melted down, the metal being chiefly employed for the coinage of pieces of two sous. A daubed clay image of the "Goddess of Liberty" was then placed on the pedestal, and derisively termed "*La Liberté de boue*". The Place itself received the name of *Place de la Révolution*.

On January 21st, 1793, the guillotine (p. 94) here commenced its bloody work with the execution of Louis XVI. On July 17th Charlotte Corday was beheaded; on October 2nd Brissot, chief of

the Gironde, along with twenty-one of his adherents; on October 16th the ill-fated queen Marie Antoinette; on November 14th, Louis Philippe, Duke of Orleans, better known as Egalité (father of king Louis Philippe); on May 12th, 1794, the princess Elisabeth Marie Hélène, sister of Louis XVI. On March 24th, at the instance of Danton and Robespierre, Hébert, the most determined opponent of all social rule, together with his partizans, here terminated his career on the scaffold; the next victims were the adherents of Marat and the Orleanists; then on April 8th Danton himself and his party, amongst whom was Camille Desmoulins; subsequently the atheists Chaumette and Anacharsis Cloots on April 16th, and the wives of Camille Desmoulins, Hébert and others. On July 28th, 1794, Robespierre and his associates, his brother, Dumas, St. Just and other members of the *comité du salut public* here met a retributive end, and on the following day 70 members of the *Commune* whom Robespierre had employed as his tools; on July 30th twelve other members of the same body.

Lasource, one of the Girondists, called out to his judges: "*Je meurs dans un moment où le peuple a perdu sa raison; vous, vous mourrez le jour où il la retrouvera.*" Of *St. Just*, *Camille Desmoulins* had said: "*Il s'estime tant, qu'il porte avec respect sa tête sur ses épaules comme un saint-sacrement.*" *St. Just* replied: "*Et moi, je lui ferai porter la sienne comme un St. Denis.*" (St. Denis, as is well known, is usually represented as a martyr, bearing his head in his hands.) *St. Just* kept his word; a few months later he himself fell a victim.

From January 21st, 1793, to May 3rd, 1795 more than 2800 persons here perished by the guillotine. When it was afterwards proposed to erect a large fountain on the spot where the scaffold of Louis XVI. had stood, the plan was strenuously and successfully opposed by Chateaubriand, who aptly observed that all the water in the world would not suffice to remove the blood-stains which sullied the Place.

In 1799 the square received the name of *Place de la Concorde*, in 1814 it was called *Place de Louis XV.*, in 1826 *Place de Louis XVI.*, as it was intended here to erect an expiatory monument to the memory of that monarch. About 1830 the name of *Place de la Concorde* was resumed, and it was resolved to adorn the square with some monument which should not bear any allusion whatever to political events. An opportunity of carrying out this resolution was soon afforded by the ***Obelisk of Luxor**, a gift of Mehemed Ali, Pascha of Egypt, to Louis Philippe.

In front of the great temple of ancient Thebes, the Luxor of the present day, stood two beautiful ancient Egyptian obelisks. As a token of gratitude for services rendered, the Pascha offered

one of these to the French government. In the summer of 1831 a vessel was accordingly despatched to Egypt for the purpose of conveying home the smaller and more beautiful of these two relics. The task, however, proved of such an arduous nature (comp. p. 72) that the vessel did not return with its costly freight till August 1833. The erection of the obelisk in its present position was not finally effected till 1836. The expenses entailed by the whole undertaking amounted to two millions of francs, and, as the obelisk has a weight of 500,000 lbs., the sarcasm-loving Parisians observe that the stone of which it consists has cost 4 fr. per pound.

This obelisk, one of the most beautiful in the world, is 72 ft. in height, the pedestal on which it stands 12 ft. and the steps by which it is approached 15 ft., so that the entire height is about 100 ft. The obelisk itself is a monolith, a block of solid, reddish granite or syenite, and is inscribed with three perpendicular rows of well-defined hieroglyphics on each side. The inscriptions are laudatory of king Rameses III of Egypt, better known in Europe as Sesostris the Great, who reigned about 1500 years before the Christian era. The obelisk is, therefore, upwards of 3300 years old.

On the N. side of the pedestal is represented the apparatus employed in the removal and embarkation of the monument, on the S. side that employed in its erection in Paris.

The inscription on the E. side is as follows: *Ludovicus Philippus I., Francorum Rex, ut antiquissimum artis Aegyptiacae opus, idemque recentis gloriae ad Nilum armis partae insigne monumentum Franciae ab ipsa Aegypto donatum posteritati prorogaret, obeliscum die 25. Aug. A. 1832 Thebis Hecatompylis aVectum navique ad id constructa intra menses 13 in Galliam perductum erigendum curavit. Die 25. Octobris Anni 1836. Anno reg. septimo.*

(Louis Philippe I., King of the French, in order to hand down to posterity one of the most ancient Egyptian works of art, and at the same time a magnificent monument, presented by Egypt herself, of the glory obtained by the arms of France on the banks of the Nile, caused this obelisk to be removed from Thebes with its hundred gates, August 25th, 1832, and within 13 months to be conveyed to France in a ship constructed for the purpose, and to be erected. October 26th, 1836. In the 7th year of his reign.)

The inscription on the W. side is as follows: *En présence du Roi Louis Philippe I^{er}, cet obélisque, transporté de Louqsor en France, a été dressé sur ce piédestal par M. Le Bas, ingénieur, aux applaudissements d'un peuple immense, le 25 octobre, 1836.*

The two magnificent ***Fountains** (*Fontaines de la Place de la Concorde*) constitute another striking ornament of the square. Each of them consists of a round basin, 50 ft. in diameter, above which rise two other basins, 20 ft. and 12 ft. in diameter respectively. The lower basin is surrounded by Tritons and Nereids, holding dolphins which spout water into the second basin.

The fountain to the S. is dedicated to the seas. The figures which support the second basin represent the Pacific Ocean and the Mediterranean; the genii are emblematical of the four kinds of fishery (the common, the pearl, the coral and the shell). The fountain to the N. is dedicated to the rivers. The principal figures here represent the Rhine and the Rhone, the genii are personifications of Corn, Wine, Fruit and Flowers. The figures and the upper basins are of bronzed iron, the lower basins of granite. The fountains are abundantly supplied with water from a large reservoir near the Barrière de Monceau.

The eight marble figures on pedestals of the same material which are placed round the Place, represent the most considerable towns of France: Lille and Strasbourg by *Pradier*, Bordeaux and Nantes by *Calhouet*, Rouen and Brest by *Cortot*, and Marseilles and Lyons by *Petitot*. Along the balustrades which enclose the square are placed twenty lofty rostral columns which serve as candelabra; the carriage causeways are bordered with forty ornamental lamp-posts.

The Place in its present condition was not completed till 1854, when much was done to beautify and perfect it. It now presents an imposing "tout ensemble" which is probably without a parallel in the world.

On April 10th, 1814, a solemn service was here performed in presence of the emperors Francis and Alexander and king Frederick William III. in memory of Louis XVI., after which a Te Deum was sung as a thanksgiving for their victory. Prussian and Russian troops were on that occasion bivouacked in the Champs Elysées, and one year later English soldiers.

7. Champs Elysées.

Palais de l'Industrie. Palais de l'Elysée. Maison de François I. Hôtel Poméran. Pont de l'Alme. Pont d'Jéna.

The W. continuation of the Place de la Concorde is formed by the **Champs Elysées**, originally laid out by Marie de Medicis as a pleasure ground and planted with elms and lime-trees. It is about half-a-mile in length and intersected by regular walks and avenues. The principal road which traverses it and leads from the Place de la Concorde to the Arc de l'Etoile is one of the most fashionable promenades in Paris and is usually crowded with vehicles of all descriptions, especially between 3 and 6 p. m.

The Champs Elysées are a favourite resort of the lower as well as of the upper classes, and abound with attractions calculated to suit the taste of the former, such as cafés-chantants, dancing dogs, jugglers, marionettes, show-booths, cake-stalls etc. These sources of entertainment become most popular towards evening, especially by gas-light, and are in great request till nearly mid-

night. They afford the stranger ample opportunity of witnessing one of the characteristic phases of Parisian life.

At the entrance to the Champs Elysées are placed two figures of *Horse-tamers*, executed by *Coustou* and removed in 1795 from the palace at Marly to their present position, where they form a suitable counterpart to the winged steeds at the egress of the Jardin des Tuileries (p. 77). A *Horse-railway*, which commences at the S.E. extremity of the Champs Elysées, conveys passengers to Boulogne (sur Seine) and Versailles.

The wood itself is little more than $\frac{1}{4}$ M. in length and extends as far as the *Rond Point* (*Place or Etoile des Champs Elysées*), a circular space with a fountain in the centre, half-way between the Place de la Concorde and the Arc de l'Etoile. The principal avenue, however, slightly ascending, extends to the latter. To the l. diverges the broad Avenue Montaigne, where on the r. is situated the Jardin Mabille (p. 31), and farther on, on the l., the Hôtel Pompién (p. 84).

Contiguous to the Champs Elysées on the N. side is the garden of the **Palais de l'Elysée**, formerly *Elysée Bourbon*, erected in 1718 and considerably enlarged under Napoleon III. (front in the Rue du Faubourg St. Honoré 55–57). During the reign of Louis XV. this mansion was the residence of Madame de Pompadour; in 1815, during the "hundred days", it was occupied by Napoleon I., afterwards by the Duke of Wellington and the emperor Alexander; it subsequently became the seat of the Duchess de Berry, and finally that of the President of the republic previous to his election as emperor and removal to the Tuileries.

On the S. side the Champs Elysées have been compelled to yield a considerable space to the **Palais de l'Industrie**, the most considerable of the modern edifices of Paris, although by no means the most pleasing. It was erected by a company in 1852–55 and subsequently purchased by the government. In 1855 it was employed for the first Great Exhibition at Paris, and is now used for the exhibition of manufactures, agricultural products etc. The building, which has a total length of 378 yds. and a width of 144 yds., is constructed in the form of a rectangle. The projecting front, to the N., which contains the principal entrance, is surmounted by a ban some group representing France with outstretched hands, awarding laurel-wreaths to Art and Manufacture. Over the entrance archway is a high relief representing Agriculture, Industry and Art in the act of rendering homage to a bust of the emperor. Above the tiers of pillars on each side are the imperial arms with four genii as bearers, under which are inscribed the names of the emperor and empress. The frieze which separates the basement story from the first floor records the names of men who have acquired distinction in the pursuit of art, science, commerce, agriculture etc. The building has re-

cently been purchased by the government and is destined for annual exhibitions. An entire restoration of the interior during the present summer (1867) is contemplated.

In the rear of the Palais de l'Industrie (towards the Seine) the "Concerts Musard" take place in summer in the open air (admission 1 fr.)

To the W. of the Palais is situated a round building in which panoramas are exhibited (deserving of inspection). On the opposite side of the road is situated the *Cirque de l'Impératrice* (p. 30).

The S. side of the Champs Elysées is contiguous to the Seine (*Quai de la conférence*), the bank of which is skirted by the *Cours la Reine*, one of the avenues planted by Marie de Médicis, along which the above-mentioned railway runs. One of the most tastefully built private residences in the renaissance style is the **Maison de François I.**, which here forms the corner of the Cours la Reine and the Rue Bayard. The sculptures in front, the reliefs of the frieze representing vintage festivals, and the portraits in the medallions were all executed by *Jean Goujon*, the eminent Huguenot sculptor and one of the victims of St. Bartholomew's night. They were removed in 1826 from Moret, near Fontainebleau, from an edifice erected in 1528 by Francis I. for the reception of his sister, and employed in the construction of the present building. Adjacent is the handsome residence of Madame Albani, the celebrated singer of the Italian opera.

The *Quartier de François I.*, the construction of which was undertaken by a company in 1823, is now nearly completed. The circular *Place de François I.* is adorned with a fountain.

The *Avenue Montaigne*, which extends from the Seine, from the W. extremity of the Cours la Reine, to the Rond Point, was formerly termed the *Allée des Veuves*. Before the time of the first revolution it was on account of its privacy the usual drive taken by recently bereaved widows, whom the etiquette of that period forbade to appear in public.

About the middle of the Avenue, on the l. (No 27) is situated the **Hôtel Pompéien**, erected by the architect M. Normand for Prince Napoleon in the style of the "Villa of Diomedes" at Pompeii. In 1866 it was sold to a company for 1,200,000 fr., by whom it is employed for giving concerts and also exhibited to visitors (adm. 1 fr.). The interior deserves inspection, although it does not convey an adequate idea of the ancient architecture, which in the case of villas differed considerably from that of ordinary dwelling-houses. A collection of curiosities actually excavated at Pompeii is in contemplation. — Opposite to it is the residence of Prince Soltikoff, erected in the mediæval style.

In the vicinity are two much frequented *Gymnastic Establishments*, that of M. **Triat*, Avenue de Montaigne 36, and M. *Roux*, Rue Bayard 3.

The Champ de Mars (p. 159) is reached hence, either by the *Pont de l'Alma* and the Avenue Rapp (the corner-building on the r. is an imperial stable, see p. 74), or by following the Quai de Billy (on the r. an extensive edifice for the "Substances Militaires") to the *Pont d'Jéna*, opposite the principal entrance of the Exhibition of 1867.

The *Pont de l'Alma* was erected in 1856 to commemorate the Crimean campaign, at a cost of 1,200,000 fr. (48,000 L.). At the extremities are four statues, representing a Zouave, a soldier of the line, an artillery-man and a chasseur.

The *Pont d'Jéna*, constructed in 1806—1813, is opposite the Ecole Militaire, but concealed by the buildings of the Exhibition. It is adorned with huge eagles and four colossal groups: a Greek, a Roman, a Gaul and an Arabian, each holding an untamed horse.

8. Arc de Triomphe de l'Etoile.

Russian Church. Chapelle St. Ferdinand.

The close of the Avenue, 1 M. in length, which extends from the Place de la Concorde to the Barrière de l'Etoile, is formed by the **Triumphal Arch* (*Arc de Triomphe de l'Etoile*), the most magnificent structure of the kind in the world. It stands on a slight eminence, 1½ M. from the Palais Royal, and is visible from almost every part of the environs of Paris.

Napoleon I. resolved in 1806 to erect four triumphal arches in commemoration of his victories. Of these two only were ever completed, that in the Place du Carrousel by the emperor himself, and the Arc de l'Etoile (founded Aug. 16th, 1806) by *Louis Philippe* in 1836, the latter having cost altogether upwards of 10 million francs (400,000 L.). It consists of a vast arch, 95 ft. in height and 45 ft. in breadth, intersected by a transversal arch of much smaller dimensions. The entire structure is 152 ft. in height, 137 ft. in width and 68 in depth.

The following groups adorn the E. front: to the r., Departure of the troops to the frontier in 1792, by *Rude*, the finest of the four large groups; above it, a relief representing the death of General Marceau (fell at Altenkirchen, Sept. 22nd, 1796; interred at Coblenz), by *Lemaire*; — to the l. Napoleon crowned by the goddess of Victory in 1810, by *Cortot*; above it, Mustapha Pasha taken prisoner by Murat at the battle of Aboukir, by *Seurre*.

On the W. front, to the r.: Resistance of the French nation to the invading armies in 1814, by *Etex*; above it, Passage of the bridge of Arcole (death of Muiron, Bonaparte's adjutant), by

Feuchères; — to the l., the Peace of 1815, also by *Etex*; above it, the Taking of Alexandria (Kléber, who has received a wound on the head, points out the enemy to his troops), by *Chaponnière*. For the two large groups by *Etex*, executed in 1833—36, the sum of 140,000 fr. was paid.

The reliefs on the N. face represent a somewhat confused group, by *Gechter*, of the battle of Austerlitz, in which the myth invented by French historians of the Russian regiments sunk amidst the ice is not wanting; — on the S. face: the Battle of Jemappes, behind General Dumouriez the Duc de Chartres (Louis Philippe) is represented attacking Prussian batteries, by *Marochetti*.

The succession of reliefs on the frieze represent on the E. side the departure, and on the W. side the return of the French armies, by *Brun*, *Jaquot*, *Seurre* and *Rude*. The figures of Victory on each side of the upper portion of the arch are by *Pradier*. A series of 30 shields on the attic above the entablature are inscribed with the names of different victories.

On the vaulting of the transversal arch are recorded the names of generals of the republic and of the empire; the names of those who fell in battle are underlined. In the time of Louis Philippe there were 384 names; Napoleon III. has caused two more to be added, those of his father Louis Napoleon and his uncle Jérôme.

The figures of Victory in relief beneath these names have reference to successes gained in the east, north and south. The cock interchanges with the eagle in the coat of arms.

The prospect which the *Platform* commands deservedly enjoys its high reputation. The ascent is by a spiral staircase of 281 steps in the S. pillar (fee 25 c.). With regard to some suitable sculpture to be placed on the summit, in order to give an appropriate finish to the whole, no determination has as yet been arrived at.

In the vicinity of the Arc de l'Etoile, towards the N., Rue Beaujon 21, is situated a remarkably handsome and peculiarly ornamented mansion, which in 1852 was purchased by the de-throned *Duke Charles of Brunswick* from *Lola Montes*. Most of the new buildings in this neighbourhood are distinguished by their handsome and tasteful appearance.

In the Rue de la Croix, in this quarter of the city, is situated the **Russian Church** (access on Sundays, Tuesdays and Thursdays, 3—5 p. m.), recognisable at a considerable distance by the glittering gilded star by which it is surmounted. The entire edifice is richly decorated; the interior is tastefully adorned with pictures. The *Iconostas*, or screen between the nave and choir, is covered with pictures of Russian saints.

The continuation of the Avenue des Champs Elysées beyond the Arc de l'Etoile is termed the *Avenue de Neuilly* and leads to **Neuilly**, for which an omnibus starts every 10 min. from the Louvre, via the Barrière de l'Etoile. From the latter to the bridge over the Seine at Neuilly in 20 min., fare 30 c. The palace, once the favourite residence of Louis Philippe, was totally destroyed, Feb. 25th, 1848; the site with the park have now passed into private hands.

The *Bois de Boulogne* (p. 89) adjoins the S. side of the Avenue de Neuilly. On the N. side of the Avenue, nearly opposite the *Porte Maillot*, formerly the principal entrance of the Bois de Boulogne, the *Chemin de la Révolte*, a broad street with few houses diverges from the main road. In this street, about 100 yds. from the Avenue de Neuilly, is situated the entrance to the ***Chapel of St. Ferdinand** on the right, a cruciform mausoleum in the Lombard style, 50 ft. in length and 20 ft. in height, marking the spot where the ill-fated and lamented Ferdinand, Duke of Orleans, breathed his last, July 13th, 1842, in consequence of injuries received by falling from his carriage.

The house in which the duke expired was purchased by Louis Philippe, who caused the chapel to be erected on the site as a memorial of the melancholy event. On the high-altar is a Descent from the Cross in marble, by *Triquetti*. To the l. is the altar of St. Ferdinand, opposite to which is placed a group in the form of a sarcophagus, representing the Duke on his death-bed, also by *Triquetti*, from drawings by Ary Scheffer. The figure of a *praying angel at the head of the dying prince was executed by his sister Marie d'Orléans, wife of Duke Alexander of Wirtemberg, who died Jan. 2nd, 1839. The windows are filled with stained glass from drawings by *Ingres* (these designs are preserved in the Luxembourg, see p. 132), and represent Faith, Hope, Charity and fourteen saints whose names correspond with those of the royal family; St. Ferdinand and St. Helena are portraits of the Duke himself and his consort Helen of Mecklenburg (d. 1858).

Behind the high-altar several steps lead into the Sacristy, which is the exact spot where the Duke expired. A picture by *Jacquand*, painted in 1844, represents this affecting scene. Around the couch of the dying prince are the king, the queen, the Princess Clementine, the Dukes of Aumale and Montpensier, Marshals Soult and Gérard and the curé of Neuilly. The other persons present are the generals Athalin, Gourgaud and Rumigny, Duke Pasquier, M. Martin (du Nord) and M. Guizot. Dr. Paquet supports the head of the sufferer. Dr. Destouches, the other physician, bears a striking resemblance to M. Thiers. — The chapel is accessible to visitors from 10 to 5 o'clock (fee 50 c. to 1 fr.).

The station to the r., in the vicinity of the Chemin de la Révolte, is on the branch railway from Auteuil by Passy, *Porte-Dauphine* and *Porte-Maillot* (mentioned above) to the railway station for Rouen or Versailles in the Rue St. Lazare. Train to Paris every 20 min.

9. Parc de Monceaux.

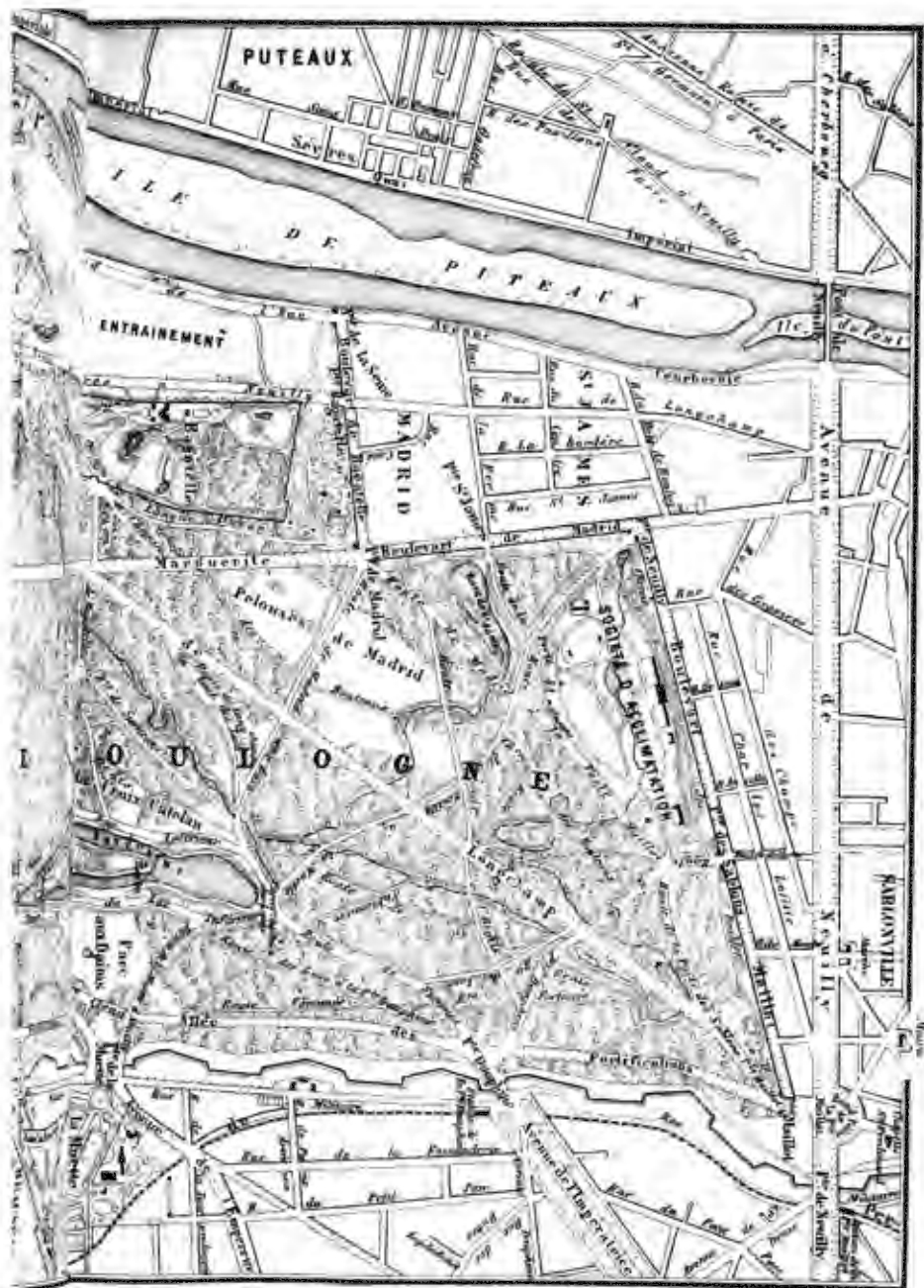
The ***Parc de Monceaux**, which by the Boulevard de Monceaux is about $\frac{1}{2}$ M. distant from the Arc de l'Etoile, and by the Boulevard Malesherbes about 1 M. distant from the Madeleine, is one of the most delightful promenades of Paris, and affords a pleasant retreat to those who desire to escape from the heat and bustle of the town.

The park, which formerly appertained to the domain of *Monceaux* or *Mousseaux*, once a portion of the lordship of Cluny, was purchased by *Philip of Orleans (Egalité)*, father of Louis Philippe, in 1778, and under the directions of *Carmonet* newly laid out. The style in which this was effected was intended to be something perfectly novel, differing from both French and English established notions so as to inspire the visitor at each step with mingled feelings of surprise and delight. This intention was carried out with considerable success, and the park became one of the most fashionable resorts of the "haute volée"; balls, plays and festivities of the most brilliant description were here celebrated, on which occasions the utmost magnificence was displayed. In gorgeous attire and personal charms few could vie with the Duchess of Chartres, Louise Marie de Bourbon-Penthievre mother of Louis Philippe.

During the revolution the park became national property. Napoleon I. presented it to his chancellor Cambacérès, who however soon restored it to his imperial master, on account of the great expense in which it involved him. At the Restoration it again became the property of the house of Orleans. After having in 1848 been employed for the "national ateliers", it eventually fell into the possession of the town, and has under the direction of *Alphand* been converted into a charming public promenade, accessible to carriages, riders and foot-passengers.

The park is connected with the town by the broad boulevards above mentioned and has four entrances which at night are closed by gates. The grounds themselves combine the beauty and taste of the modern flower-gardens of Paris with the striking and peculiar effects produced by the former arrangement of the park, the principal features of which have been carefully preserved: such as the rock-work and grotto, the grove with the tombstone, the piece of ornamental water partially surrounded by columns of the Corinthian order etc.





10. Bois de Boulogne.

Fortifications. — Jardin d'Acclimation.

The new and stately *Avenue de l'Impératrice* (150 yards in breadth, $\frac{3}{4}$ M. in length, from the Arc de l'Étoile to the *Porte Dauphine*) leads from the triumphal arch in a S.W. direction to the **Bois de Boulogne**, now a delightful park, once a forest abounding with game, the resort of duellists and suicides and the haunt of bandits. When the Prussians and Russians were here encamped in 1814 and 1815, a great portion of the wood disappeared. Louis XVIII. caused new trees to be planted, and Charles X. ordered that game should once more be preserved in the forest; the July revolution, however, put a stop to these proceedings.

Under Louis Philippe, although the Bois de Boulogne was one of the crown-domains, little was done in the way of improving it. In 1852 it was handed over to the municipality, on condition that a sum of two million francs should be expended on it within a period of four years, and that it should be maintained for the future at the expense of the city. The improvements are now completed, and such a revolution in the entire aspect of the place has been effected that persons who have not visited it since 1853 would find it difficult of recognition. The long and beautiful avenue leading from the *Porte Maillot* (p. 87) to Longchamps, formerly the most frequented, is now comparatively deserted. Until a few years ago the grand "*Promenades de Longchamps*", which took place during several days previous to Easter, especially on Good Friday, presented a scene of unrivalled gaiety and animation. On these occasions in favourable weather, an uninterrupted succession of carriages might be seen, extending from the *Place de la Concorde* to the *Abbey of Longchamps*, a distance of upwards of 3 M.

A number of the smaller paths which formerly traversed the wood have now disappeared to make room for two artificial lakes, the *Lac inférieur*, about $\frac{3}{4}$ M. in length and 100 yds. in breadth, and the *Lac supérieur*, about $\frac{1}{4}$ M. in length. In the vicinity of these sheets of water, and on the islands, every species of attraction may be found calculated to refresh and entertain the denizen of the city.

On one of the *islands (ferry there and back 20 c.; boat on the lake for 1—7 pers 3 fr., 8—14 pers. 5 fr. per half hour) is situated a large and tastefully constructed *Chalet* in the Swiss style, employed as a *café*, where *déjeuners*, *dîners* and *soupers* may be procured (charges not exorbitant). As *cafés* are one of the chief characteristics of every Parisian resort, the hungry and thirsty wayfarer will find numerous opportunities of refreshment in all parts of the wood (*Ravel*, *Avenue de l'Impératrice*, one of the best, see p. 10).

Until recently the *Pré Catelan*, where the Concerts Musard now take place, was perhaps the nucleus of attraction for visitors to the Bois de Boulogne. It is now, however, deserted for the **Chalet des Îles* already mentioned, a resort of a similar description, (admission 1 fr.), where music, an open air theatre, games of all descriptions, a reading-room etc. allure vast numbers of pleasure seekers. On summer evenings by gaslight the chalet presents a scene of the gayest description. As the number of ferryboats is limited, visitors should secure a ticket for the return transit immediately on crossing; if this precaution be neglected, a longer detention on the island than anticipated will be the probable result.

The outlet of the lakes at the *Carrefour du bout du lac* (at the E. end of the lac inférieur) forms two brooks, contrived with such art as to appear natural, one of which leads to the *Pavillon Armenonville*, whilst the other, the "*Rivière de Neuilly*" with its shady paths leads to the "*Mare de Longchamps*" and the "*Cascade*". From the highest point of the latter the remnants of the Abbey of Longchamps are visible, adjacent to which, to the r., is situated the *Hippodrome de Longchamps* with its four tastefully constructed *tribunes* or stands. This fine race-course has been granted by the city to the *Société d'Encouragement pour l'Amélioration des Chevaux*, or French Jockey Club, by which the autumn races, formerly held on the Champ de Mars, are now managed.

Ranelagh and *Madrid*, two well known places of popular resort, are also within the precincts of the Bois de Boulogne. *La Muette*, *St. James*, *Passy*, *Auteuil* etc., all in the environs of the Bois de Boulogne, abound with villas and summer residences of every variety.

The "*Tour des lacs*" is now the most fashionable afternoon drive in the Bois de Boulogne, in winter as well as in summer. On Sundays it is crowded with foot-passengers of the middling and lower classes.

The *Chemin de fer d'Auteuil* and the *Chemin de fer Américain* (p. 23) both convey passengers to the Bois de Boulogne, as well as innumerable omnibuses which pass partly through the *Barrière de l'Étoile* and partly through the *Barrière de Passy*. The stranger may either avail himself of one of these conveyances, and having reached his destination visit the park on foot, or may prefer to engage a fiacre or voiture de remise by the hour which he may quit and re-enter at pleasure. A drive of two hours suffices for a hurried glimpse at the principal points of attraction: if however, the weather be propitious, a whole day may be spent very pleasantly in thoroughly exploring the Bois de Boulogne, in which case the annexed plan will be found a useful companion.

Contiguous to the *Avenue de l'Impératrice*, to the l., is the *Hippodrome*, a circus in which equestrian performances may be witnessed twice or three times a week in summer. Adm. 1—3 fr.

The **Fortifications** of the city skirt the Bois de Boulogne on the E. side. In consequence of a decree of 1840, Paris was fortified and encircled with ramparts, a work which was completed within three years at an expense of 140 million francs (5,600,000 L.). The entire length of the *enceinte* is upwards of 21 M., and consists of 94 different bastions. The ramparts, which average 30 ft. in height, are environed by a ditch, 18 ft. in depth, and a glacis. The approaches to the town are commanded by 17 *Forts détachés*, the most important of which is *Mont Valérien* (p. 168).

That portion of the Bois de Boulogne which skirts the Boulevard de Maillot, and lies between the Porte des Sablons and the Porte de Madrid, is termed the **Jardin d'Acclimatation** (omnibus C, Louvre-Courbevoie will convey the visitor, who should alight at the bridge near the entrance). Here various experiments are made with a view to acclimatize foreign plants, animals and birds. Seeds, eggs and the young of different animals may be purchased at moderate prices at the manager's office, to the r. at the entrance near the Porte des Sablons. The garden is accessible the whole day to carriages, equestrians and foot-passengers (admission 3 fr., 1 fr. and 50 c.). The principal entrance is on the E. side, near the Porte des Sablons; a second is at Neuilly, near the Porte de Madrid. The grounds are beautifully laid out and furnished with tastefully constructed cages, hothouses and pavilions for the four-footed inmates. The stream which traverses the garden, with its picturesque miniature islands and rustic bridges, serves for the culture of aquatic plants.

To the r. of the chief entrance, facing the S., are the receptacles for animals from warmer climates; then in the main avenue, to the r., the visitor will perceive the Silkworm Nursery, where various species are reared, and fed on suitable plants which are grown in the vicinity for the purpose. Farther on is the Aviary, divided into 21 different compartments, and the Poultry Enclosure with its 31 compartments. A large building at the extremity of the garden contains the Stables, a restaurant, and a room for the exhibitions of articles having reference to the object of the garden. Returning from the stables to the principal entrance by the main avenue, the visitor should now inspect the *Aquarium, consisting of 10 glass reservoirs filled with seawater and 4 with fresh, which is constantly renewed by means of pumps. An admirable opportunity is here afforded for observing the habits of the finny tribe. The same building contains a receptacle for the artificial breeding of fish. To the S., by the chief entrance, is situated the beautiful Hothouse, where there is a reading-room and a restaurant. Adjacent are several smaller hothouses containing an extensive collection of plants. It may interest the reader to know that two of the principal managers of the Jardin d'Acclimatation are Englishmen.

11. Hôtel de Ville.

Rue de Rivoli.

The ***Hôtel de Ville** or town-hall of Paris is only accessible by special permission from the Prefect of the Seine, to whom a written request† furnished with a stamp of 10 c., should be transmitted by post. The applicant will then probably receive the permission within two or three days; if not, he should apply for it at the office of the prefect.

Admission may, however, frequently be obtained by simply applying to the attendant at the usual hours (Thursdays 12 to 4 o'clock), or by joining another party furnished with a formal permission.

The construction of this magnificent edifice was commenced in 1533, but was suspended until the reign of Henry IV., when it was completed by the Italian architect *Domenico di Cortona* in 1628. The style is that of the Renaissance: the columns are chiefly of the Corinthian order.

As the original structure afforded too limited accommodation for the principal civic dignitary of Paris ("*Préfet de la Seine*"; previously to 1789, "*Prévôt des Marchands*") and his staff of officials, it received such extensive additions in 1837—41, that dimensions are now four times greater than before. Notwithstanding its vast size, it was again deemed necessary in 1857 to make further provision for the offices of the Préfecture by erecting two buildings opposite to the principal façade, on the other side of the palace.

The edifice, which is in the form of a rectangle, 300 ft. long, 250 ft. broad, and furnished with three courts, stands in an open situation. The niches contain statues of celebrated Parisians of all ages, down to Bailly, mayor of Paris on the outbreak of the first revolution, and Lafayette, commandant of the National Guard in 1830. Over the principal entrance is placed an equestrian figure of Henry IV. in relief.

The court which is first entered is adorned with a bronze statue of Louis XIV., attired as a Roman and wearing a wig, by *Coyzevox*. Marble tablets on the sides of the court bear inscriptions in commemoration of the achievements of the great monarch.

† The request may be couched in the following terms:

Monsieur le Préfet!

Etranger, et désirant vivement voir les salles réservées de l'Hôtel de Ville, je prends la liberté de vous prier de vouloir bien me faire adresser un billet d'admission pour moi et ma famille.

J'ai l'honneur d'être

avec un profond respect

Monsieur le Préfet,

Votre très-humble serviteur.

(Name and address written very distinctly.)

Address: "A Monsieur le Préfet du Département de la Seine."

The reception and ball-rooms on the first floor have been fitted up in a style so gorgeous as entirely to eclipse the splendour of the most sumptuous imperial palaces, and well merit a visit. The ceilings of several of the apartments have been painted by the eminent artists *Ingres*, *Delacroix*, *Lehmann*, etc. The splendour-loving metropolis has in fact done its utmost to enable its chief dignitary, the Préfet de la Seine, to perform his functions with becoming magnificence.

During the winter the prefect usually gives a ball once a fortnight, an invitation to one of which is not very difficult of attainment, especially if the stranger be acquainted with the ambassador of his country. The kitchens of the souterrain are so extensive that a repast for 1000 persons can without difficulty be prepared, at was the case on July 14th, 1856, when the emperor and empress were entertained on the occasion of the baptism of the imperial prince.

The private apartments of the prefect are situated in the entresol, towards the river. The different offices in the Hôtel de Ville are occupied by upwards of 500 officials. The prefect is the superior officer of the twenty *maires* of Paris, each of whom presides over one of the twenty *arrondissements*, and of the two *sous-préfets* of St. Denis and Sceaux, which together with the city itself constitute the Department of the Seine.

The Hôtel de Ville has played a conspicuous part in the different revolutions, having been the usual rallying place for the democratic party. On July 14th, 1789, the conquerors of the Bastille were conducted in triumph into the great hall. Three days later Louis XVI. was conveyed to the same apartment from Versailles, accompanied by dense masses of the populace, whose excitement was somewhat allayed when the king presented himself at the window with a tri-coloured cockade with which he was furnished by the maire Bailly. Here the *Commune*, the tool employed by Robespierre against the Convention, was holding one of its meetings, July 27th, 1794 (9th Thermidor), when Barras with five battalions effected his entrance by force in the name of the Convention, and Robespierre, to escape apprehension, attempted to destroy himself, but only succeeded in shattering his jaw. Here too was celebrated the union of the July kingdom with the bourgeoisie, when Louis Philippe presented himself at one of the windows about the beginning of August, 1830, and in view of the populace was embraced by Lafayette. From the steps of the Hôtel de Ville, Feb. 24th, 1848, Louis Blanc proclaimed the establishment of the republic.

Although the present emperor has not been directly concerned in the embellishment of the Hôtel de Ville, he has materially contributed to the improvement of its external appearance by causing the entire removal of the numerous and squalid lanes

and alleys by which it was formerly surrounded, and which have been so well depicted by the masterly pen of Eugène Sue. The demolition of these unwholesome purlieus has made way for the continuation of the broad and handsome **Rue de Rivoli**, the construction of which between the Place du Palais Royal and the Place de l'Hôtel de Ville alone necessitated the removal of upwards of 300 houses. Another improvement of the present régime was the erection in 1854 of the extensive *Caserne Napoléon*, capable of accommodating 2500 men, situated in the rear of the Hôtel de Ville and connected with it by means of subterranean passages. Adjacent to it, on the quay, is situated a second commodious barrack for cavalry and artillery, erected in 1857. These significant facts appear to preclude the possibility of a repetition of the scenes of which the Hôtel de Ville has so frequently been the witness.

In the *Place de l'Hôtel de Ville*, formerly termed *Place de Grève* (i. e. of the bank of the river), many a dark tragedy has also been enacted. During a long series of years the stake and the scaffold here exercised their dismal sway. In 1572, after the massacre of St. Bartholomew, Catharine de Medicis here doomed the Huguenot chiefs Briquemont and Cavagnes to perish ignominiously by the gallows; in 1574 she ordered the Comte Montgomery, captain of the Scottish guard, to be tortured and executed for having at a tournament accidentally caused the death of her husband Henri II. From that period until July, 1789, the Place de Grève witnessed the execution of numerous victims of a despotic government, as well as criminals. Here, too, after the capture of the Bastille by the populace, Foulon, general controller of the finances and his son-in-law Bertier were hanged on lamp-posts, the first victims of the revolution.

The *Guillotine*, an instrument for the decapitation of criminals recommended by the physician Guillotin to the Convention, was first employed in the Place de Grève, whence it was soon removed to the Place de la Concorde (p. 80). From 1795 till after the July revolution the Place again became the usual place of execution; during that period, however, these forbidding scenes were rarely enacted.

In the Boulevard de Sébastopol, in the vicinity, is situated the *Tour St. Jacques*, mentioned at p. 43, and the *Place du Châtelet* with the two theatres.

12. Palais de Justice.

Sainte Chapelle. Conciergerie. Préfecture de Police. Place Dauphine. Pont Neuf. Morgue.

The W. half of the island in the Seine termed *La Cité*, at the W. extremity of which the *Pont Neuf* is situated, is occupied by an almost unbroken mass of buildings, consisting of the Palais

de Justice in the centre, the Conciergerie on the Quai de l'Horloge to the N., and the Préfecture de Police on the Quai des Orfèvres to the S. The island was in ancient times the residence of the French monarchs, until their royal mansion was ceded by Henri II. (d. 1559) to the parliament, at that period the supreme tribunal of the kingdom.

The original edifice suffered so much by fire in 1618, and again in 1776, that nothing of it now remains except the towers: *La Tour de l'Horloge*, *La Tour du Grand César*, *La Tour de Montgometry*, all on the N. side, and beyond them the pinnacled *Tour d'Argent*. The first of these towers, situated at the N.E. corner of the Palais, contiguous to the *Pont au Change* with the large clock adorned with two figures representing Justice and Piety, was carefully restored and decorated in 1852.

The entire **Palais de Justice** has undergone extensive alterations since 1839, the numerous dark passages and nooks which disfigured the interior having been removed.

The different courts of justice, the *Cour de Cassation*, the *Cour d'Appel*, the *Assises*, the *Tribunal de Première Instance* and the *Tribunal de Police Municipale* hold their sessions here from 11 till 3 o'clock and may be visited by those who desire to witness the proceedings of a French tribunal. The services of a guide (1 fr.) will prove of essential service. In the *Chambre Correctionnelle* very amusing scenes sometimes occur, and the pleading is occasionally admirable; the stranger, however, who is well acquainted with the French language should procure access to one of the courts in which a civil suit is being tried and where he will hear some of the most eminent advocates plead. The eloquence of the French *Barreau* is held in high repute.

Several of the courts (*Chambres*) are entered from a lofty hall, recently restored, supported by pillars, 216 ft. long and 84 ft. broad, termed the *Salle des Pas Perdus*. Judges and advocates in their black robes, as well as clients, are usually seen pacing up and down in this hall. Around it sit the public writers, whose office is to render assistance with their pens to inexperienced litigants. This busy scene is the sole point of interest in the Palais de Justice for those who do not desire to visit the courts themselves.

The monument on the r. side of the hall was erected by Louis XVIII. to the memory of the minister *Malesherbes*, who was beheaded in 1794, the defender of Louis XVI. before the revolutionary tribunal, as the relief beneath, by *Cortot*, indicates; the statue is by *Bosio*, on the sides are figures emblematic of France and Fidelity, with the inscription: *Strenue semper fidelis regi suo, in solio veritatem, praesidium in carcere attulit.* (Ever strenuously faithful to his king, he served him with truth on the throne and assistance in prison).

In the S. court of the Palais de Justice rises the **Sainte Chapelle*, the ancient palace-chapel erected in 1245—48 by Pierre de Montereau for the reception of the sacred relics (fragments of the crown of thorns, the true cross and the garment of the Saviour, and the head of the spear with which his side was pierced), which are said to have been purchased by St. Louis from Jean de Brienne, king of Jerusalem, and his son-in-law Baldwin, emperor of Byzantium, for the sum of 2 million francs. The chapel is a perfect gem of its kind, and the most beautiful Gothic edifice in Paris. The height, including the modern spire which replaces one burned down in 1630, is about 140 ft., length 120 ft., breadth 40 ft. The interior consists of two chapels, the upper and the lower, the former having been destined for the accommodation of the court, the latter for the attendants. The upper chapel consists of a nave and semi-circular apse, 65 ft. in height, the former with four windows on each side, the latter with seven altogether. The stained glass, which represents subjects from the Old and New Testament and scenes from the history of St. Louis, is coeval with the foundation, with the exception of a few portions by which missing fragments have been judiciously replaced. The upper chapel with its clusters of columns and rich decorations has recently been restored in a most gorgeous manner, the lower is still in a dilapidated condition. The original structure was erected at an expense of 800,000 fr., the restoration has already cost considerably upwards of one million francs. From 1793 until the recent restoration it served as a receptacle for the documents of the lawyers of the Palais de Justice. In the lower chapel the poet *Boileau* (d. 1711) is interred. The *Sainte Chapelle* is, strictly speaking, only accessible to those who are furnished with a written permission from the *Ministre de la Maison de l'Empereur*; admission may, however, generally be obtained for a few francs by applying to the porter.

The *Conciergerie*, the gloomy walls and ancient towers of which overlook the Seine on the N. side, is the oldest of this mass of buildings and serves as a prison for those who are about to undergo an examination. Most of the political prisoners mentioned at p. 80 were here confined before they were conducted to the guillotine. The chamber once occupied by Marie Antoinette, who had been conveyed hither from the Temple, is now converted into the sacristy of the chapel. Three pictures by *Simon, Pajou* and *Drolling* represent some of the closing scenes of her life. A black marble tablet on the wall bears the following inscription, which is said to have been composed by Louis XVIII. himself: "*D. O. M. Hoc in loco Maria Antonia Josepha Johanna Austriaca Ludovici XVI vidua, conjuge trucidato, liberis ereptis, in carcerem conjecta, per dies 76 acrumnis luctu et squalore adfecta, sed propria virtute innixa ut in solio, ita et in vinculis majorem fortuna se*

præbuit. A scelestissimis denique hominibus capite damnata, morte jam imminente, æternum pietatis, fortitudinis, omniumque virtutum monumentum hic scripsit, die 16. Octobris 1793. Restituto tandem regno, carcer in sacrarium conversus dicatus est, A. D. 1816, Ludovici XVIII regnantis anno XXII., Comite de Cazes a securitate publica Regis ministro, præfecto aedilibusque curantibus. Quisquis hic ades, adora, admirare, precare."

(In the name of the Almighty. In this place Marie Antoinette Josepha Johanna of Austria, widow of Louis XVI., after her husband had been slain and her children torn away from her, was cast into prison and tortured by misery, grief and humiliation during 76 days; but, supported by her own virtue as when on the throne, so even in prison she proved herself superior to fortune. Finally condemned to death by the most wicked men, her death being now at hand, she here wrote an everlasting monument of piety, fortitude and all virtues, Oct. 16th, 1793. When the kingdom was at last re-established, this prison was converted into a sacristy, A. D. 1816, in the 22nd year of the reign of Louis XVIII. under the superintendence of Count de Cazes, minister of police, the prefect and the sheriffs. Whoever thou be that art here present, revere, admire, pray).

The building occupied by the **Prefecture de Police**, situated on the S. side, on the Quai des Orfèvres, was erected in 1611 as an official residence for the president of the parliament. From this point as a centre emanate all the threads which constitute the partly visible and partly invisible network of police authority which extends over the entire city. The prefect of the police has an annual sum of 13 million francs at his command, for the maintenance of 300 officials, 7000 commissaries, inspectors and sergeants de ville, 3000 men of the Garde municipale, and 800 sapeurs-pompiers or fire-men. By this efficient staff the public security, as well as the public health are admirably provided for. Paris, the once notorious *Lutetia* (muddy city), is now one of the cleanest towns in the world, and, notwithstanding the 60,000 malefactors which it is computed to harbour, affords greater security to its inhabitants than the quietest provincial town.

On the W. side of the Palais is situated the triangular **Place Dauphine**, constructed under Henry IV., with brick houses coeval with those of the Place Royale (p. 35), and formerly the residence of the parliamentary advocates and officials. In the centre of the Place stands *Desair's Monument*, a fountain surmounted by a bust of the general, who is crowned with laurel by a figure emblematic of France: two figures of Victory record the names of the battles fought by the hero. The inscriptions are as follows:

"Allez dire au premier consul que je meurs avec le regret de n'avoir pas assez fait pour la postérité" — Landau, Kehl, Weissenbourg, Malte, Chebreis, Embabé, les Pyramides, Sediman, Samanhout, Kane, Thèbes, Marengo furent les témoins de ses talents et de son courage. Les ennemis l'appelaient le Juste; ses soldats, comme ceux de Bayard, sans peur et sans reproche; il vécut, il mourut pour sa patrie. L. Ch. Ant. Desair, né à Ayot. dépar-

ment du Puy-de-Dôme, le 17 août 1758; mort à Marengo le 25 prairial an VIII de la république (14 juin 1800). Ce monument lui fut élevé par des amis de sa gloire et de sa vertu, sous le consulat de Bonaparte, l'an X de la république."

The W. issue opens on the **Pont Neuf*, a bridge across both arms of the Seine, 350 yds. in length, on which is situated the equestrian *Statue of Henry IV.*, erected to replace one which had stood here from 1635 to 1792, when it was melted down and converted into pieces of ordnance. By way of retaliation Louis XVIII. condemned the statue of Napoleon from the Vendôme column and that of Desaix from the Place des Victoires to a similar fate. The inscription in front is to the following effect:

"Henrici Magni, paterno in populum animo notissimi principis, sacram effigiem, civiles inter tumultus, Gallia indignante, dejectam, post optatum Ludovici XVIII reditum ex omnibus ordinibus cives aere collato restituerunt. Nec non et elogium cum effigie simul abolitum lapidi rursus inscribi curaverunt. D. D. die 25 mensis Aug. 1818."

(After the longed for return of Louis XVIII. the citizens of all ranks, having made contributions, restored the sacred image of Henry the Great, a prince distinguished for his paternal feelings towards his people, which to the indignation of France had been thrown down during the Civil war. They moreover caused the inscription which had been destroyed with the statue to be again inscribed on the monument. Aug. 25th, 1818.)

The following is the original inscription to which allusion is made in the above:

"Enrico IV., Galliarum imperatori Navar. R. Ludovicus XIII. filius ejus, opus inchoatum et intermissum, pro dignitate pietatis et imperii plenius et amplius absolvit. Emin. D. C. Richelius commune votum populi promovit. Super illustr. viri de Bouillon, Boutillier, aerarii, faciendum curaverunt 1635."

(To Henry IV., king of France and Navarre, Louis XIII. his son, as a worthy token of his filial love and his reign, completed this monument in a better and superior style, after it had been commenced and interrupted. His Eminence Cardinal Richelieu gratified the universal wish of the people. The counsellors of the treasury de Bouillon and Boutillier superintended the work. 1635.)

At the sides are two reliefs in bronze: Henry IV. causing bread to be distributed among the citizens of Paris who had sought protection of him during the siege, and his halt at Notre Dame, where he causes peace to be proclaimed to the inhabitants by the Archbishop of Paris.

In front of the statue a large telescope is usually posted, through which the stranger may inspect the planets, if he feel disposed, for 10 c. An adjoining staircase descends to a good swimming-bath in the Seine (p. 19).

On the opposite side, Quai de Conti 5, is a gilded inscription to this effect: *"Souvenir historique. L'empereur Napoléon Bona-*

parte, officier d'artillerie sortant, en 1781, de l'école de Brienne, demeurait au cinquième étage de cette maison."

In the 16th cent. Tabarin, a celebrated satirical poet of the day, was in the habit of reciting his verses on this bridge, in consequence of which circumstance popular rhymes are to this day termed "*pont-neufs*".

At the extremity of the island, opposite to the Pont Neuf and in the rear of Notre Dame, is situated **La Morgue**, recently rebuilt, where corpses of unknown persons who have met their death in the river or otherwise are exposed to view during three days. The bodies are placed on marble slabs, kept cool by a stream of water; their clothing is suspended above them. If not recognized within the prescribed limit, they are removed and buried at the public expense. On an average 240 male and 50 female corpses are thus annually exposed. This painful spectacle daily attracts numerous visitors, especially of the lower classes.

Notre-Dame, also situated in the *Cité* island, see p. 104.

13. Bibliothèque Impériale.

Place Louvois. Fontaine Molière.

The imperial library has of late years been accessible exclusively to those who desire to study in the reading-rooms. The collection of antiques (p. 100) alone is at present open to the public. The old building is in process of being demolished and re-erected, a magnificent new reading-room will be added and the interior considerably enlarged.

The entrance is in the Rue Richelieu 58, contiguous to the small **Place Louvois**, in which the Grand-Opera formerly stood. After the assassination of the *Duc de Berry* by *Louvel*, which occurred here Feb 13th, 1820, as the audience was quitting the opera, the building was demolished and the construction of a *chapelle expiatoire* commenced on the site. This was still unfinished when the events of 1830 occurred, after which a *Fountain* from designs by *Visconti* was erected on the spot; the four supporting figures represent the four principal rivers of France, the Seine, the Loire, the Saone and the Garonne. In 1859 the Place was furnished with trees and converted into a square.

The public **Library**, once *Bibliothèque du Roi* or *Royale*, in 1792 and 1848 *Bibliothèque Nationale*, and during the reign of Napoleon I. and again under the present régime *Bibliothèque Impériale*, is probably the most extensive in the world. The vast building which contains it occupies a considerable portion of four streets, in front the Rue Richelieu, in the rear the Rue Vivienne, N. the Rue Colbert and S. the Rue Neuve des Petits Champs.

Part of the building, which is a gloomy and unsuitable receptacle for so noble a collection, was once the palace of Cardinal *Mazarin* (d. 1661), the all-powerful minister of Louis XIII. and Louis XIV.

A staircase to the r. in the court ascends to the library.

The number of books (5,000,000) and MSS. (200,000) is so immense that the book-cases containing them would, if placed in a continuous line, extend to a distance of upwards of 20 M. The books themselves are almost invariably copies of the rarest and choicest editions, and are carefully bound. The *Geographical Collection* contains 300,000 maps, plans etc., the topography of Paris alone occupies 56 large folios. The *Collection of Engravings*, to the r. on the ground-floor, consists of 8000 vols. and upwards of 1,300,000 plates. The present edifice has been found totally inadequate for so vast a collection and is now undergoing extensive alterations.

According to the organization of Aug. 23rd, 1858, the library contains four different departments: 1. Département des Imprimés, Cartes et Collections Géographiques; 2. Département des Manuscrits; 3. Département des Médailles et Antiques; 4. Département des Estampes. During the last few years upwards of 50,000 fr. have been annually expended in the formation of catalogues alone. The first five volumes of the general catalogue, completed in 1855, hardly contain one half of the works on the history of France. Persons desirous of consulting a book are required to write down the title of the work, as well as their name and address; every facility will then be afforded them by the librarians.

The *Cabinet des Médailles et Antiques* is open to the public on Tuesdays and Fridays from 10 to 3 o'clock (entrance in the Rue Richelieu, the door beyond the fire-engine station when approached from the Boulevards, the first when approached from the Palais Royal; visitors ring). It contains a valuable collection of Coins, Medals (150,000) and Antiques, interesting Greek, Roman and Egyptian curiosities, Babylonian cylindrical blocks of marble inscribed with cuneiform characters, probably employed as amulets, a vast number of seals, cameos, ornaments, vases, richly decorated weapons etc. The arrangement of the collection is still incomplete. In the walls of the entrance-hall and staircase Roman inscriptions are immured. To the l. is the principal saloon, near the middle of which is a glass cabinet containing the *Apotheosis of Augustus*, the gem of the entire collection and the largest cameo in the world, the sardonyx being nearly 1 ft. in diameter; among the fifteen different figures are Augustus, Æneas, Julius Cæsar, Drusus, Tiberius, Livia, Agrippina etc. It was formerly preserved in the treasury of the Sainte Chapelle (p. 96), and was erroneously believed to represent a triumphal procession

of Joseph in Egypt. A smaller cameo represents Germanicus borne off by an eagle (Apotheosis of Germanicus). For full particulars the visitor should consult the *Catalogue général et raisonné des pierres gravées* (not, however, of the medals) de la *Bibliothèque Impériale*, which may be purchased in the room for 3 fr. 50 c.

In a glass cabinet are preserved some interesting relics from the tomb of king Childeric (d. 481) in the church of St. Brice at Tournai in Belgium, which was discovered and opened in 1655. A number of small silver images are also preserved here, together with 70 other relics, discovered at Berthouville, in the department of the Eure, dating from the period of the first Roman emperors and believed to have appertained to the treasury of the temple of Mercury at Canetum.

The agate cup of the Ptolemies, formerly in the treasury of St. Denis, with carved representations of the mysteries of Ceres and Bacchus. Vases of embossed silver. A Roman golden dish, on the margin the family of the Antonines. A golden sacrificial cup, discovered in 1744 near Rennes in Bretagne, representing the drinking contest of Bacchus and Hercules, on the margin 16 golden medallions of emperors and empresses. A vase of the 15th cent. with an inlaid cross. A small bust of Achilles.

A silver disc, 26 inches in diameter, erroneously termed the "*Bouclier de Scipion*"; the reliefs represent the abduction of Briseïs by the messengers of Agamemnon. This relic was discovered in the Rhone near Avignon in 1658. The so-called "*Bouclier d'Annibal*" is undoubtedly a modern imitation.

The "*Monument Babylonien*", an oval meteorite engraved with cuneiform and other characters, was found near Bagdad.

Opposite to the principal saloon is the *Salle du Duc de Luynes*, exclusively devoted to objects presented to the library by the duke, a most zealous promoter of antiquarian research. It contains a number of interesting ancient coins.

At the upper end of the *Rue Richelieu* which extends between the Boulevard des Italiens and the Rue de Rivoli, a distance of about $\frac{3}{4}$ M., at the corner of the street, is situated the **Fontaine Molière**, erected to the memory of the celebrated dramatist Molière, who died in 1673 in the house opposite (No. 34). The monument, which was placed here in 1844 at an expense of 168,000 fr., is in the Renaissance style, from designs by Visconti. Molière is represented in a sitting posture, in an attitude of meditation: below are two figures emblematic of the humorous and serious character of his plays, furnished with scrolls on which the names of all Molière's works are inscribed in chronological order. Inscription: *A Molière né à Paris 15 Janvier 1622 et mort à Paris 17 Février 1673. Souscription Nationale.*

14. Conservatoire des Arts et Métiers.

This establishment is situated in the Rue St. Martin, No. 292, in the vicinity of the Porte St. Martin, facing the new Square des Arts et Métiers. Admission on Sundays and Thursdays, 10—4 o'clock, gratis; on Mondays, Tuesdays, Fridays and Saturdays 1 fr.

The collections of the ***Conservatoire des Arts et Métiers**, the Polytechnic of Paris, are probably the most extensive of their kind in Europe. The edifice which contains them once belonged to the wealthy Benedictine Abbey of *St. Martin des Champs*, secularized in 1789. A portal erected in 1848—50 bears an inscription, on the side next to the court, which records that the abbey was founded in 1060, that the establishment of the conservatoire was decreed by the Convention in 1794, and that the collections were commenced in this edifice in 1798.

The lectures, which are public, embrace geometry, mechanics, chemistry, physical science, the arts of spinning, weaving, dyeing and printing, natural history as connected with commerce, the laws relating to commerce etc.

The vestibule of the basement story is adorned with a relief by *Ruxtheil*, representing Dædalus and Icarus, and with busts of Laplace, Vaucanson etc. Then a small gallery to the l. containing every variety of grain, seeds etc., and numerous casts of vegetable products. Farther down is the *Salle d'Echo*, a species of whispering gallery, which contains a fine model of the "Da-nube" packet-boat. In the rooms to the l. collections of weights and measures of different countries, artificial jewels, different species of marble etc.; the short flight of steps leads to a collection of clocks, telescopes, also views of mines etc.

The *Salle des Filatures*, a gallery contiguous to the Salle d'Echo on the r., contains weavers' looms and other machines, with specimens of manufactures. An historical interest attaches to this gallery from the fact that the "Montagnards", an extreme republican faction of the National Assembly, assembled here under the protection of artillery-men of the National Guard on June 13th, 1849, after the suppression by General Changarnier of the demonstration against the expedition to Rome. The object which the meeting had in view was to excite the populace to a new insurrection. Their deliberations were, however, soon interrupted by the entrance of a detachment of soldiers, when they immediately took to flight. Ledru-Rollin and others escaped by the windows into the garden.

The third room, as well as the spacious hall adjoining, contains agricultural implements, anatomical sections of the horse, a collection of seeds and other articles connected with farming.

The visitor retracing his steps in the third room, next enters (to the r.) the former *Chapel*, now occupied by numerous large

machines of various descriptions, which are set in motion by steam power on Sundays and Thursdays.

The first floor, beginning to the l., contains models of steam-engines, workshops, water-wheels, wind-mills; printing and lithographic presses; optical and musical instruments; mirrors, a camera obscura; Chinese manufactures and instruments; specimens of turning; staircases and bridges; an Indian temple; railway and adjuncts; cranes; machinery used in iron-founderies; locksmith's work; minerals; chemicals; glass, pottery, porcelain and fayence; scientific instruments; a powerful electric machine; a large mirror broken in a singular manner by an earthquake at Guadeloupe; electric telegraphs; air-pumps; sugar-refining apparatus, porcelain manufactory, pottery, brick-works; paper-manufactory; astronomical instruments; mills; pumps; gas-manufacturing apparatus. In the window-niches are placed a variety of printing-presses, among which are those employed in 1790 in printing the "assignats" or paper currency of the Revolution, entitling the holder to a share of the secularized ecclesiastical (subsequently royal) estates, but after Robespierre's fall utterly valueless.

What was once the **Refectory* of the ancient abbey, a beautiful Gothic structure erected about the middle of the 13th cent. by Montereau, the architect of the Sainte Chapelle (p. 96), has recently been judiciously fitted up as a *Library* (20,000 vols.). The vaulted ceiling is supported by seven lofty and graceful columns, the capitals and bases of which are gilded. The library is accessible for students only, from 10 to 3 o'clock daily, except Monday, when it may be inspected by the public.

The neighbouring church of *St. Nicolas des Champs* possesses a Gothic portal, but the interior contains nothing worthy of note. *St. Merry*, at the S. end of the street, see p. 107.

15. Churches on the right bank of the Seine.

Notre Dame, St. Germain l'Auxerrois, St. Merry, St. Eustache, St. Roch, Madeleine, Notre Dame de Lorette, St. Vincent de Paul, St. Jean Baptiste, St. Eugene.

With a few exceptions the ecclesiastical buildings of Paris are by no means worthy of the metropolis of a great kingdom, over which a long succession of "most Christian" monarchs have reigned. They are far inferior to the churches in many other French and Belgian cities.

Out of the 41 parish-churches of Paris, therefore, it will not be necessary to enumerate more than the following: 1. *Notre Dame*, 2. *St. Germain des Près*, 3. *St. Germain l'Auxerrois*, 4. *St. Merry*, all four in the Gothic style; 5. *St. Etienne du Mont* and 6. *St. Eustache*, in the style of the Renaissance; 7. *St. Sulpice* and 8. *St. Roch* in the modern Romanesque style of the time

of Louis XV.; 9. *Madeleine*, in the Grecian style, as was customary during the empire; 10. *Notre Dame de Lorette* and 11. *St. Vincent de Paul*, in the latest Composite style; 12. *Ste. Clotilde*, 13. *St. Jean Baptiste* and 14. *St. Eugène*, modern Gothic. Nos. 2, 5, 7 and 12 are situated on the l. bank of the Seine (p. 162). These churches are open the whole day; even when the principal entrance is closed, access may be obtained by a side-door.

***Notre Dame de Paris**, situated in the *Cité* island (p. 94), was commenced in the 12th and completed in the 14th cent. The dimensions of this fine Gothic structure are as follows: length 390 ft., width at the transept 144 ft., height of vaulting 102 ft., width of W. front 128 ft., height of towers 204 ft., height of new spire 280 ft. The interior consists of a nave and choir with four aisles and lateral chapels. The pillars of the nave support pointed arches, resting upon decorated capitals. The three magnificent rose-windows contain the sole remnant of the ancient stained glass of the cathedral, coeval with the foundation. — The exterior as well as interior of this celebrated cathedral of the archbishops are somewhat disappointing. The situation is unfavourable, and the sacred edifice itself has been sadly marred at different periods by “embellishments”, as well as by the storms of the Revolution, during which period it was converted into a “Temple of Reason”. The disturbances of Feb. 15th, 1831, occasioned the total ruin of the *Archiepiscopal Palace* on the S. side of the church, in consequence of which that building has been entirely removed.

The most beautiful portion of the cathedral is the richly decorated (restored subsequent to 1848) W. *Façade*, with its three portals, each of which forms a succession of retiring arches, dating from the commencement of the 13th cent. The fine rose-window measures 36 ft. in diameter. The sculptures of the central portal represent the Last Judgment. The N. portal, by which the cathedral is usually entered, is dedicated to the Virgin, the S. portal to St. Anne, and each is decorated with appropriate sculpture. Above the doors are the statues of 28 French kings, from Childerbert I. to Philip II. (*Galerie des Rois*), which originally dated from the 13th cent., were destroyed with the other sculptures in 1793, and have been lately restored. The interior is now perfectly simple. It was much disfigured by a gaudy blue ceiling with golden stars on the occasion of the baptism of the Imperial Prince. This, however, has since been removed. The chapels are now in process of being redecorated, but in somewhat questionable taste.

The *Nave*, which contains nothing particularly worthy of note is separated by a screen from the *Choir*, which is at present undergoing a complete restoration

Cards of admission (50 c.) to the choir and sacristy are procured from the verger at the entrance in the r. aisle (if he is absent, visitors ring). The recently constructed *Sacristy* or *Treasury*, contains magnificent pontifical robes, most of them of modern date, presented by Napoleon I., Louis XVIII. and Louis Philippe; monstrances and other ecclesiastical utensils, croziers, mitres, crosses etc., many of them gorgeously decorated with precious stones. The lofty windows are filled with stained glass portraits of archbishops of Paris and scenes from their lives; among others the death of Archbishop *Affre* (p. 35). The bullet which caused his death and a cast of his features are shown. Here too are preserved the portrait and robes of his successor Archbishop *Sibour*, who was stabbed Jan. 3rd, 1857, in St. Etienne du Mont in the presence of a vast concourse of worshippers by a priest named Verger.

Contiguous to the sacristy is situated the picturesque *Cour du chapitre*, a "joujou gothique", in the centre of which stands a small fountain in the form of a shrine, surmounted by eight seated figures of bishops.

In the 3d Chapel a monument of Archbishop *Affre* by *Debay*, with his last words: "Puisse mon sang être le dernier versé".

The N. *Chapels of the Choir* contain two fine monuments; one to the memory of the archbishop, Cardinal *de Belloy* (d. 1806), a *group in marble, representing the aged prelate in his 99th year giving alms to a poor woman and child, executed by *De-seine*: the other to the memory of the archbishop *Juigné* (d. 1811).

The exterior of the wall which encloses the choir in decorated with 23 remarkable *reliefs* in stone, dating from the middle of the 14th century, representing scenes from the life of the Saviour, the figures painted.

The ascent to the **Tower* is on the N. W. side. A flight of 63 steps conducts the visitor to the office of the custodian (20 c.), whence 305 steps more will bring him to the platform of the tower; about half-way to the summit the great bell is usually shown (for which a trifling gratuity is expected). With the exception of the Tour St. Jacques, this is probably the finest point of view in Paris, as it commands a prospect of the course of the Seine with its numerous bridges. The environs of the church have moreover been rendered more attractive by the magnificent improvements of the present reign.

The long building on the bank of the river, on the S.W. side of the cathedral, is the *Hôtel Dieu*, the most ancient hospital in Paris and probably the oldest in Europe, having been founded by Clovis II. in 660.

**St. Germain l'Auxerrois*, situated opposite to the colonnade of the Louvre, on the E. side, once the church frequented by the royal family, belongs in its present form to the close of the

15th cent., when the purity of the Gothic style began to be lost in richness of decoration. The interior consists of nave and double row of aisles, surrounded by chapels. The remarkable lowness of the roof gives it a depressed character.

From the tower of this church once resounded the preconcerted signal for the massacre of St. Bartholomew. During the whole of that night of horror the bell unremittingly tolled its funeral peal.

On Feb. 14th, 1821, the anniversary of the murder of the Duc de Berry, a solemn mass was being here performed to his memory by the partizans of the Bourbons, when the populace forced their way into the sacred edifice, ejected the priests and compelled the authorities to keep the church closed for a season. It was subsequently employed as an office for the mayor of the 4th arrondissement, but was restored to its sacred uses in 1838. The entire decoration of the interior is, therefore, of very recent origin.

The W. front of the church consists of a *Porch*, from which the church is entered by five portals. The interior of the porch is adorned with frescoes on a gold ground, by *Mottez*. The central fresco represents Christ on the Cross, surrounded by saints (among them the Maid of Orleans); those on each side of the latter represent the Sermon on the Mount and the Mount of Olives; those over the lateral portals, Jesus in the Temple and the Descent of the Holy Ghost.

Of the frescoes in the interior of the church, that which represents the Descent from the Cross, by *Guichard* (1845), in the S. transept, especially merits inspection. The pictures, however, are seen in an unfavourable light, owing to the sombre stained glass windows, which represent angels and saints, and are works of no great merit.

The **Basin* for sacred water in the S. transept, a group in marble designed by Madame de Lamartine and executed by *Jouffroy*, merits particular attention. It is surmounted by a beautifully sculptured group of three angels around a cross.

A chapel of the choir contains monuments in marble of the chancellor *Etienne d'Aligre* (d. 1635) and his son (d. 1674). The contiguous chapel contains a figure in marble of an angel praying.

The angel of the Last Judgment on the pediment in front is by *Marochetti*.

With a view to give uniformity to the aspect of the Louvre colonnade, the new *Mairie* of the first arrondissement has been erected in the same style as the church of St. Germain l'Auxerrois, on the opposite side of the Place. The tower between the two has been erected simply to fill up the vacant space, a stop-gap which is said to have cost 2 million francs!

St. Merry (at the S. extremity of the Rue St. Martin, near the Rue de Rivoli), founded in 1520 and completed in 1612, possesses a remarkably fine portal in the florid Gothic style. The modern frescoes in the interior, by *Lehmann*, *A. Duval*, *Chassériau* (d. 1856) and *Lépaulle* are well worthy of notice. The adjoining convent was obstinately defended by insurgents against the troops of Louis Philippe, June 5th and 6th, 1832.

***St. Eustache**, at the S. extremity of the Rue Montmartre, with a nave and double row of aisles, is a strange mixture of degenerate Gothic and modern style. Its erection occupied altogether upwards of a century, 1532—1637; the W. portal, with its columns of the Ionic and Doric orders, was commenced in 1752 and has only recently been completed. The proportions of the interior are graceful and lofty, and produce a good general effect. The chapels (with the arms of their founders over the arches) are richly and tastefully gilded, and adorned with large *Frescoes.

Right side. 1st. Chapel of the city of Paris.

2nd. Counts of Castille.

3rd. Family of Montescot; ancient frescoes recently revived by *Basset*.

4th. Chantereau-Lestang; frescoes by *Gourlier*.

5th. Gentien; frescoes by *Magime*.

6th. Puy sieux and Armenonville; frescoes by *La Rivière*.

7th. Rouillé and Le Couteulx; frescoes by *Vauchelet*.

8th. Machault; frescoes by *Lazerges*.

9th. Duval and Lesecq; ancient frescoes revived by *Cornut*.

10th. Dedicated to Sculpture and Painting; frescoes by *Pils*.

11th. Richelieu; frescoes by *Damery* and *Biennourry*.

12th. Duke of Orleans; frescoes by *Signol*.

Left side. 1st. Chapel. Penthievre; frescoes by *Glaize*.

2nd. Nicolay; frescoes by *Marquis*.

3rd. Bullion; frescoes by *Riesener*.

4th. Fiesco and Strozzi; frescoes of the 16th cent., revived by *Basset*.

5th. Leprêtre, dedicated to St. Eustache, whose relics are preserved in this chapel. The frescoes, by *Le Hénaff*, represent scenes from the life of the saint, who, under the name of Placidus, was a Roman general under the emperor Titus.

6th. Menardeau.

7th. Roillart; *frescoes by *Felix Barrias*, representing scenes from the life of St. Louis.

8th. Brice; *frescoes by *Pichon*.

9th. Bournon; frescoes by *Serrus*.

10th. Valois; ancient frescoes, revived by *Basset*.

11th. Epéron; *frescoes by *Delorme*.

12th. Colbert; frescoes by *Bézard*. This chapel contains the remains of *Colbert* (d. 1683), the able minister of Louis XIV.; the monument consists of a sarcophagus of black marble, with a figure in white marble of Colbert in a kneeling posture.

The frescoes of the *Chapel of the Virgin* are by *Couture*. The sculptures in marble which adorn the *High-altar* are of admirable workmanship. The organ, which has twice been destroyed, and has lately been reconstructed by *Cavalié*, is also an object of interest. St. Eustache is one of the most frequented churches in Paris, especially on festivals, on account of the superior music.

The large space on the S.E. side of the church is occupied by the **Halles Centrales* (p. 18), the most extensive market in Paris, especially for provisions of every variety.

St. Roch, Rue St. Honoré 296, near the N. side of the garden of the Tuileries, erected in 1653—1740 in the degraded taste of that epoch, possesses a portal in the Corinthian and Doric styles. On the broad flight of steps by which the church is approached, on the 13th of Vendémiaire, in the 4th year (Oct. 3rd, 1795), Bonaparte placed the cannons which he fired upon the Royalists who were advancing against the Convention, and thus checked the progress of the counter-revolution. The church was restored in 1865.

The interior possesses little worthy of note. The 5th chapel to the l. contains a monument to the memory of the Abbé de l'Epée, the celebrated teacher of the deaf and dumb. It consists of a sarcophagus with a bust, to which two children are gratefully raising their eyes, and bears the inscription: *Viro admodum mirabili, sacerdoti de l'Epée, qui fecit exemplo Salvatoris mutos loqui, cives Galliae hoc monumentum dedicarunt. Natus an. 1712, mortuus an. 1789.* (To the extraordinary man the Abbé de l'Epée, who after the example of the Saviour caused dumb to speak, the citizens of France have dedicated this monument.) Beneath is the alphabet of signs used by the dumb. Adjacent to the monument is a black marble tablet with the inscription: *A l'Abbé de l'Epée, les sourds-muets suédois reconnaissants* (comp. p. 161).

The stucco reliefs in 14 compartments, with which the chapels of the choir are adorned, represent the Passion. The third of these chapels contains a picture by *A. Scheffer*, representing St. Francis of Sales conducting a weary wanderer through the snow.

The chapel of the Virgin behind the high altar contains stained glass representations of (to the l.) St. Denis the Areopagite and (to the r.) Denis Affre, the archbishop who was killed at the barricades; and two oil paintings: (to the l.) Jesus casting the money changers out of the temple, by *Thomas* (1822), and (to the r.) the Raising of the daughter of Jairus, by *Delorme* (1817).

The S. chapels of the nave contain several monuments of eminent persons: those of Cardinal *Dubois* (d. 1723), minister of the Regent Orleans and the participant of his shameless orgies (p. 45), executed by Coustou: the Duc de *Créqui* (d. 1687), Marshal of France, general in the German campaigns of Louis XIV., by Coyzevox and Coustou: the artist *Mignard* (d. 1695); the landscape-gardener *Le Nôtre* (d. 1700).

St. Roch is probably the most richly endowed of the churches of Paris; the ecclesiastical festivals are celebrated here in the most sumptuous style; music admirable.

***La Madeleine** (accessible to visitors after 1 o'clock), or church dedicated to St. Mary Magdalene, situated at the W. extremity of the boulevards, in the vicinity of the Place de la Concorde, experienced during its construction all the vicissitudes of the history of modern France. The foundations were laid in 1764; the revolution found the edifice uncompleted, and the works were suspended. Napoleon, whilst on his route to Tilsit, Dec. 2nd, 1806, issued a decree, commanding the building to be converted into a temple of Glory, and to be furnished with the inscription: *L'empereur Napoléon aux soldats de la grande armée*. The 5th article of the decree was to the following effect: "Tous les ans, aux anniversaires des batailles d'Austerlitz et d'Iéna, le monument sera illuminé. et il sera donné un concert précédé d'un discours sur les vertus nécessaires au soldat, et d'un éloge de ceux qui périrent sur le champ de bataille dans ces journées mémorables. Dans les discours et odes il est expressément défendu de faire mention de l'empereur."

The destination of the edifice was altered by Louis XVIII., who proposed to convert the "Temple of Glory" into an expiatory church to the memory of Louis XVI., Louis XVII., Marie Antoinette and Madame Elisabeth.

The construction of the church was again interrupted by the July revolution, and was not finally completed till 1842. The entire sum expended amounted to 13 million francs (520,000 l.). This magnificent structure stands in an open space, upon a basement about 20 ft. in height. Its form is that of a Grecian temple. 328 ft. in length, 138 ft. in breadth, surrounded by Corinthian columns 50 ft. in height, of which 14 support the pediment of the S. front, 15 are ranged along each side, and 8 form the N. portico.

The niches in the walls contain statues of Saints especially revered in France, commencing to the r. with the Angel Gabriel and terminating on the l. with the Angel Michael, all by modern sculptors.

The inscription on the S. front is: *D. O. M. sub invoc. S. M. Magdalenæ*. (To the Almighty God, through the invocation of St. Mary Magdalene.)

The tympanum contains a high relief of vast dimensions, by *Lemaire*, representing the Last Judgment. The entire length is 126 ft., height in the centre of the pediment 24 ft., figure of the Saviour in the centre 18 ft. in height.

The church is approached by a flight of 28 steps, occupying the entire breadth of the edifice. The bronze *Doors, 33 ft. in height and 16½ in breadth, are adorned with illustrations of the ten commandments, designed by *Triqueti*.

The interior, the walls and floor of which are of marble, is one spacious nave or hall, illuminated by cupolas, and sumptuously gilded and decorated with paintings. The *Chapelle des Mariages*, to the r. of the entrance, contains a group in marble by *Pradier*, representing the nuptials of the Virgin: the *Chapelle des Fonts*, or baptismal chapel, to the l., is adorned with a group, by *Rude*, representing Christ and John the Baptist in the Jordan. The light is unfortunately insufficient to display these fine groups to the best advantage.

Each wall is divided by four piers, forming six chapels, which are decorated with *statues* of their different patron saints, and *pictures* representing scenes from the life of Mary Magdalene.

Right side. 1st Chapel, Ste. Amélie, by *Bra*, Mary Magdalene's conversion, by *Schnetz*; 2nd Chapel, the Saviour, by *Duret*, Magdalene at the foot of the cross, by *Bouchot*; 3rd Chapel, Ste. Clotilde, by *Barye*, Magdalene in the wilderness praying with angels, by *Abel de Pujol* (d. 1861).

Left side. 1st Chapel. St. Vincent de Paul, by *Raggi*, the Supper of Bethany and Magdalene washing the feet of Christ, by *Couder*; 2nd Chapel, the Virgin, by *Seurre*, Angel announcing the Resurrection to Magdalene, by *Coignet*; 3rd Chapel, St. Augustin, by *Etex*, Death of Magdalene, by *Signol*.

The **High Altar* consists of an admirable group in marble by *Marochetti*, representing Mary Magdalene borne into Paradise by two angels. Beyond it, the semicircular ceiling of the choir is adorned with a fine fresco by *Ziegler*, representing the gradual propagation of Christianity; beneath the figure of Christ, to the *right* is St. Louis kneeling beside the Magdalene, Godfrey de Bouillon with the oriflamme, Richard Cœur de Lion, the Doge Dandolo and others; also a scene from the Grecian war of liberation; to the *left*, Charlemagne, Pope Alexander III. blessing Frederick Barbarossa, the Maid of Orleans, Raphael, Michael Angelo, Dante etc. In the centre, Henry IV. entering the Church of Rome, Louis XIII., Richelieu; Napoleon I. receiving the crown from Pope Pius VII.

When the principal door and gate are closed, access may be obtained by the entrances on the E. or W. side of the church.

**Notre Dame de Lorette*, at the N. extremity of the Rue Laffitte, in the vicinity of the Boulevard des Italiens, was erected

in 1823—37 in the style of an early Christian Basilica, and dedicated to "*Beatae Mariae virgini Lauretanae*", as the inscription informs us. The interior with its gaudy decorations rather resembles a ball or concert-room than an ecclesiastical edifice.

Some of the frescoes which cover the walls are by eminent artists. At the extremities of each of the two aisles are chapels; that to the r is the Baptistry, frescoes by *Blondel*; at the opposite end, Chapel of the Eucharist, frescoes by *Périn* in the other side, Burial Chapel, frescoes by *Blondel*; at the opposite end, Chapel of Nuptials, frescoes by *Périn*. The choir is decorated with two large paintings, to the r. the Presentation in the Temple, by *Heim*, to the l. Jesus teaching in the Temple, by *Drolling*. Beneath the windows, and above the columns and entablature, the walls are adorned with frescoes representing scenes from the life of the Virgin. The service is here conducted with great pomp: singing and music very fine.

***St. Vincent de Paul**, in the Place Lafayette, in the vicinity of the Station du Nord, erected in 1824—44, is also in the Basilica style, but a more successful specimen than Notre Dame de Lorette. Length 243, breadth 108 ft.

The church is approached by a broad flight of steps, resembling a spacious amphitheatre. On each side of the Ionic portico rise lofty square towers. The pediment of the portico contains a relief by *Lemaire*, representing St. Vincent de Paul, the guardian of foundlings; before him are Sisters of Charity in a kneeling posture, to the r. and l. Religion and Charity. The iron gates of the principal entrance are ornamented with representations of the twelve Apostles.

This church consists of a nave with a double row of aisles, of which the two external are divided into chapels: the remaining two are under the same roof with the nave and separated from it by Ionic columns of artificial porphyry. Over the aisles are galleries, supported by columns of the Corinthian order. The nave and choir are illuminated from above, the aisles by side-windows filled with stained glass by *Maréchal*, representing different saints. The interior is gilded and painted throughout in the most gorgeous style.

The chapels, as well as the choir, are separated from the rest of the church by richly gilded railings. The stalls of the choir and the rest of the woodwork of the interior are elaborately carved. The frieze is adorned with a series of figures of saints, apostles, prophets, martyrs and popes, painted by *Flandrin* (d. 1864), the semi-cupola of the choir with a group representing the Saviour surrounded by saints, painted by *Picot*.

St. Vincent de Paul is situated near the N. extremity of Paris, in one of the most elevated situations in the city. From this point to the Barrière d'Enfer, at the opposite extremity of the

town, is a distance of $4\frac{1}{2}$ M. The nearest lines of omnibus communication are those which run W. through the Rue du Faubourg Poissonnière, and E. through the Rue du Faubourg St Denis. Visitors to the church of St. Vincent de Paul will probably find the omnibuses to the Station du Nord the most convenient of the public conveyances.

The open space in front of the church and adjoining the *Hôpital Lariboisière*, erected in 1847 and deriving its appellation from the munificent bequest of a countess of that name, was the scene of an obstinate conflict between the troops of the guard and the insurgents in June, 1848. Contiguous to the hospital is situated the magnificent new Station du Nord.

***St. Jean Baptiste**, situated without the former Barrière de Belleville, on the most elevated ground in the city, a beautiful specimen of a modern Gothic church, was erected by the architect *Lassus* (d. 1857) and consecrated in 1858. The central bas-relief above the entrance is illustrative of the life and death of John the Baptist. The lofty spires are 180 ft. in height, the church itself 205 ft. long, 74 ft. broad and 58 ft. high. The interior, which is cruciform and consists of a nave and two aisles, is somewhat bare and destitute of decoration: it is, however, proposed to adorn it with frescoes.

St. Eugène, erected during the present régime, in the style of the 15th cent., from designs by Boileau, is situated in the Faubourg Poissonnière, on the site of the former Garde Meuble. The walls alone are constructed of stone, the decorations of iron. The interior is gaudily painted and the windows filled with stained glass of no artistic merit.

Protestant Churches (*Temples Protestants*). Calvinist: *L'Oratoire*, Rue St. Honoré 147, opposite to the N. entrance of the Louvre. — *Ste. Marie* (formerly *Eglise de la Visitation des Filles Ste. Marie*), Rue St. Antoine 216, near the Place de la Bastille. — *Pentemont*, Rue de Grenelle St. Germain 106, near the Ministère de l'Intérieur, on the l. bank of the Seine.

The first two of these churches were conceded to Protestant congregations in 1802, the last during the reign of Louis Philippe.

The *Eglise Evangélique*, Rue de la Victoire, corner of the Rue St. Georges, is a French reformed church independent of the state. Service in all the above at 11. 15 a. m.

Lutheran (*Confession d'Augsbourg*): *Temple des Carmes Billettes*, Rue des Billettes 16, to the N. of the Hôtel de Ville. Service at 12 in French, at 2 in German. — *Temple de la Rédemption*, Rue Chauchat 5, in the vicinity of the Grand Opéra, fitted up as a place of worship in 1853. Service at 11.

Church of England. For trustworthy information visitors are recommended to consult the *Stranger's Diary* of the Saturday

number of Galignani's Messenger. It is, however, improbable that any alteration will be made in the hours of service subjoined.

Chapel of the Embassy, Rue d'Aguesseau 5, Faubourg St. Honoré; services at 11. 30, 3. 30 and 7. 30. — *Marbœuf Chapel*, Avenue Marbœuf 10, Champs Elysées; services at 11 and 3. 30. — *English Chapel*, Rue de la Madeleine 17; services at 8. 30, 11. 30, 3. 30 and 7. 30.

Protestant American Chapel, Rue de Berry 21; services at 11. 15 and 3. 30. — *American Episcopal Church*, Rue de la Paix 7, services at 11. 30 and 3. 30.

Church of Scotland: Chapel of the Oratoire, Rue de Rivoli 160; services at 11 and 3.

Wesleyan Chapels: Rue Roquépine 4, contiguous to No. 41 Boulevard Malesherbes, near the Madeleine. Service on Sundays at 11. 30 a. m. and 7. 30 p. m., on Wednesdays at 7. 30 p. m.

16. Père Lachaise.

Paris possesses only three cemeteries: to the S. Mont Parnasse (p. 166), to the N. Montmartre (p. 123), and to the E. Père Lachaise. These would afford a space totally inadequate for the 70—80 interments (two-thirds of the number are those of children under 7 years of age) which are the daily average, were not the remains of the poorer classes (two-thirds of the total number) committed to the *Fosses communes*, or large pits containing 40—50 coffins. Permission to preserve a grave undisturbed for 5 years only (*concession temporaire*) must be purchased of the municipality for the sum of 50 fr. A private burial-place (*concession à perpétuité*) may be secured for 500 fr., for a child under 7 years of age for half that sum; these spaces are, however, extremely limited (20 sq. ft.). One fourth of the purchase money must be paid immediately, the remainder within 10 years, on the expiration of which, in default of payment, all claim to the burial-place is forfeited.

All burials within the precincts of the Department of the Seine are undertaken by the *Entreprise des Pompes Funèbres*, a company which enjoys the sole monopoly of conducting funerals, the charges being regulated by tariff, and varying from 18 fr. 75 c. to 7148 fr. The fee of the officiating clergyman is not included in these charges. Two chaplains, who each receive a stipend of 1500 fr., are attached to each cemetery, their office being the gratuitous performance of the burial-service for the poor.

The most celebrated and extensive of these cemeteries is ****Père Lachaise**, so called from having formerly belonged to *Lachaise*, the Jesuit confessor of Louis XIV., who possessed a country residence on the site of the present chapel. His habitation formed the nucleus of the power of his order in France at

that period. In 1804 the ground, upwards of 40 (at the present day 200) acres in extent, was laid out as a cemetery. On March 30th, 1814, it was the scene of a sharply contested action between Russian and French troops, in which the former were victorious.

This cemetery serves as a burial-place for the inhabitants of the N.E. portion of Paris, that is, for all the quarters of the city on the r. bank of the Seine to the E. of the Porte St. Denis. The remains, however, of persons of distinction from other parts of the city generally repose in Père Lachaise.

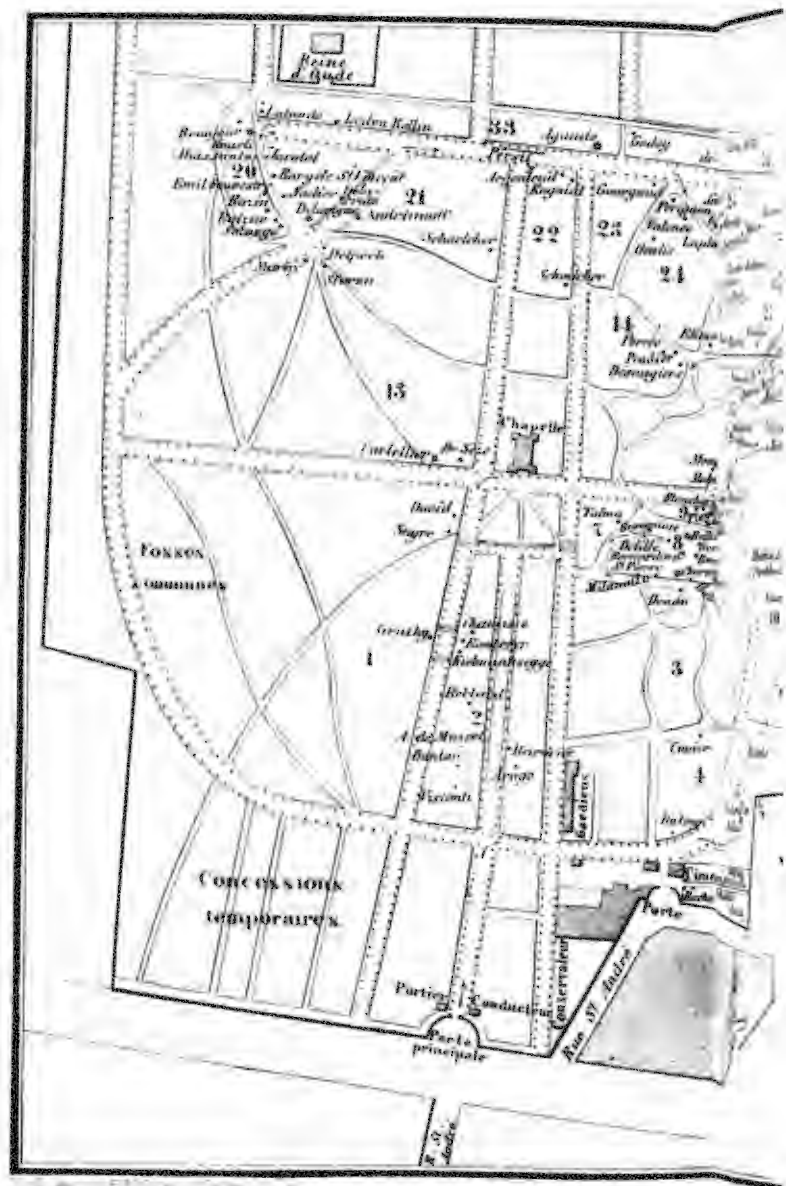
The cemetery is situated on an eminence, at the N.E. extremity of Paris, without the former Barrière d'Aulnay, $\frac{3}{4}$ M. from the Place de la Bastille, via the Rue de la Roquette, which diverges to the l. from the Place du Prince Eugène in the Boulevard of that name (monument here situated, see p. 37; S.W., towards the r., a glimpse is obtained of the July Column in the Place de la Bastille).

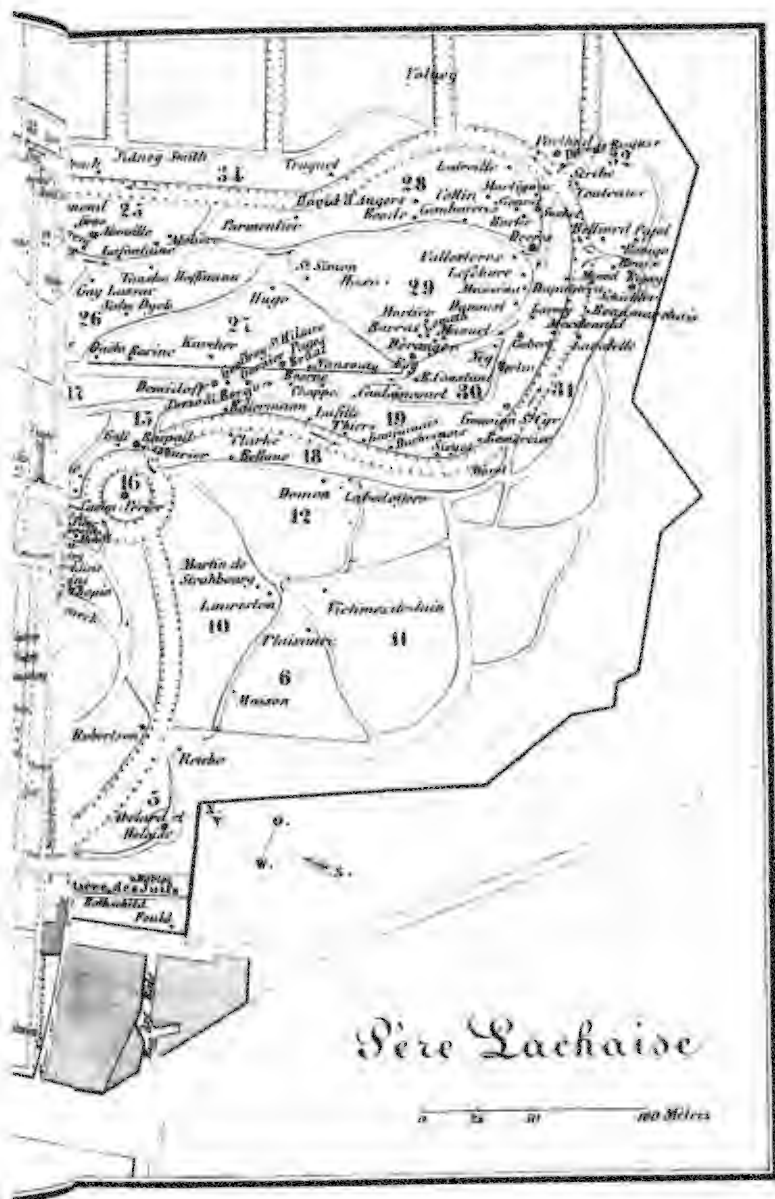
As this spot is approached, indications of its proximity are observed in the numerous workshops of stone and marble-cutters (*marbriers*), containing ready-made "tributes" of every variety and device, whilst at each step women vending flowers and "immortelles" for the decoration of the tombs are encountered.

Near the E. extremity of the street are situated two strong, castellated edifices: to the r. the *Prison de la Roquette*, in which condemned convicts are confined previous to their execution or conveyance to the galleys; to the l. the *Prison des jeunes détenus*. Between these two prisons is the public place of execution.

The gate of the cemetery bears the inscription: *Scio quod redemptor meus vivit et in novissimo die de terra resurrecturus sum. — Spes illorum immortalitate plena est. — Qui credit in me, etiam si mortuus fuerit, vivet.* During the summer the cemetery is accessible from 6 a. m. till 7 p. m., in spring, autumn and winter from sunrise to sunset. Half-an-hour previous to the closing of the gates a bell is rung, and the custodians call out: "*On ferme les portes*", allowing ample time for visitors to reach the gate in good time. — It may here be observed that it is the universal custom for persons encountering a funeral procession to remove their hats. — Guides (*conducteurs*) will be found at the small building to the r. on entering, but their services may well be dispensed with, unless the visitor's time be very limited (fee 2—3 fr.).

Even a superficial inspection of the most interesting monuments in the cemetery will occupy about 3 hours. At every step the visitor encounters names of European celebrity. The number of monuments, from the most magnificent mausoleum and obelisk down to the unpretending marble cross, amounts to upwards of 16,000. It has been computed that, since the cemetery was first





opened, a sum exceeding 120 million francs has been expended in the erection of these tributes to the departed.

The walks are well shaded with plantations, and the elevated situation commands an admirable survey of the interminable labyrinth of the city. The annexed plan will prove a valuable companion. The finest monuments are indicated by asterisks; r. and l. signify to the right and left of the path; the route which the stranger is recommended to pursue is marked out in the plan by mean of arrows.

The first monument of importance, perhaps the most interesting in the entire cemetery, situated a short distance to the r. of the main path, is that of *Abélard* (d. 1142) and *Héloïse* (d. 1164), whose romantic history is so well known. It consists of a rectangular chapel in the Gothic style of the 13th cent., formed out of the ruins of the celebrated abbey of Paraclete, of which Abélard was the founder and Heloïse the first abbess. The chapel contains the sarcophagus, which Abélard himself caused to be constructed before his death. He is represented in a recumbent posture; by his side is the statue of Heloïse. The inscriptions relate to the ill-fated pair, and record the origin of the monument and its removal from the Musée des Petits Augustins (p. 150), where it was placed for a time, to its present position. The tomb is frequently decorated with wreaths of fresh flowers, the offerings of those who regard this as the shrine of disappointed love.

Returning to the main path, the visitor will perceive

*l. *Robertson* (d. 1837), a professor of "physics, phantasmagoria and aërostatics" as the reliefs indicate.

Turning to the r. into the side path and then ascending to the l.: r. *Marshal Maison* (d. 1840).

r. "*Sépulture de la famille de Plaisance*", with a portrait in relief of the Duke of Piacenza (d. 1824); he held the office of 3rd consul during the consulate, and subsequently under the empire became governor of Holland and Genoa; he was also the translator of Tasso and Homer, as the genii indicate.

Opposite is situated a lofty monument: ("*Aux victimes de Juin la ville de Paris reconnaissante. Liberté, Ordre public*"), recording the names of those who fell in June, 1848.

l. *Marshal Lauriston* (d. 1828), who in 1810 escorted the young empress Marie Louise to Paris.

In the side-path to the S.E.: l. *Marshal Victor*, who was taken prisoner by the Germans in 1807 and afterwards exchanged for Blücher.

r. *General Domon*; on the monument are enumerated the battles at which he was present. — Behind it: "*Victimes des trois journées de Février 1848.*"

r. *Count Labédoyère*, colonel of the regiment at Grenoble which was the first to go over to Napoleon on his return from Elba (March 1st, 1815), subsequently condemned to death (Aug. 19th) at the same time as Ney. The ill-fated man was on the point of sailing for America, when he incautiously returned to Paris to take leave of his young wife and child and was there arrested. The sculptures refer to this affecting incident. — To the N. is situated the Rond Point, in the centre of which rises the handsome monument of

**Casimir Périer* (d. 1832), consisting of a fine statue in bronze on a lofty pedestal. He was originally a banker and an active promoter of the July kingdom, subsequently prime minister of Louis Philippe.

On the W. side of the Rond Point: l. *Count Malet* (d. 1843), a cavalry officer, who subsequently became a priest and founder of the order of Ste. Marie de Lorette, or Dames du Sacré Cœur.

l. *Monge* (d. 1820), the eminent mathematician and founder of the polytechnic school; in 1793, as a member of the Convention, he voted for the execution of Louis XVI.; in 1807 he was created Comte de Peluse.

*l. *Famille Raspail*; this distinguished chemist and zealous republican, member of the Montagnard party, received 40,000 votes as a candidate for the Presidency in December, 1848. He was afterwards arrested and condemned by the court at Bourges to six years imprisonment, for having been one of the instigators of the conspiracy of May to dissolve the National Assembly. During his confinement his wife died, as the monument (by Etex) indicates.

In the principal path: l. *Champollion* (d. 1836), the eminent archæologist.

r. *Clarke* (d. 1818), marshal of France and minister of war.

l. *Kellermann* (d. 1820), marshal of France, Duc de Valmy.

l. *Laffitte* (d. 1840), the well known banker, promoter of the July kingdom, minister of Louis Philippe and subsequently the political opponent of the same cabinet.

l. *Famille Dosne-Thiers*, the burial-place of the family of the minister of that name.

l. *A. Duchesnois* (d. 1835), the tragic actress, represented in relief.

r. *Maret, duc de Bassano* (d. 1839), a temple with Doric columns, without inscription. — Adjacent is the burial ground of the ancestors of *Talleyrand*, the diplomatist.

l. *Count Sieyès* (d. 1836), abbé, member of the Convention in 1793, subsequently consul with Bonaparte.

*l. *Gouvion Saint Cyr* (d. 1830), marshal, commander of the Bavarian division in the Russian campaign, afterwards minister of war.

l. *Macdonald* (d. 1840), marshal, commander of German troops in the Russian campaign.

*l., on the higher ground, *General Gobert*, a large equestrian group in marble by David, a Spaniard endeavours in vain to prevent the invasion of the French by seizing the reins of the general's horse, an allegorical allusion to the Spanish war; on the pedestal reliefs relating to the wars in Egypt, Italy and Martinique, and the battle of Famars (1793), at which the general was present. This magnificent monument was erected in 1847 under the direction of the Academy, to which a considerable sum was bequeathed by the general's son for that purpose and for the promotion of national art.

r. *Count Lavalette* (d. 1830), condemned to death on the return of the Bourbons in 1815; he, however, effected his escape from prison with the assistance of his wife, whose dress he assumed, whilst she remained behind.

Opposite, r.: *Caron de Beaumarchais* (d. 1799), author of the libretti of the "Barber of Seville", "Marriage of Figaro" etc.

On the high ground, l.: *Larrey* (d. 1842), physician general to the French army, styled by Napoleon I. "the most virtuous man he knew".

Lower down, l.: *Dupuytren* (d. 1835), the eminent surgeon.

In the side-path, l.: *General Belliard* (d. 1832), Belgian minister of war: l. *Duc de Rovigo* (d. 1833), a warm adherent of Napoleon I., in 1831 governor of Algiers. — Farther on: *Pierre Pajol* (d. 1844), who headed the July insurrection in 1830.

A little farther on, near the "*Sépulture Schickler*," is a fine point of *view towards the E., affording a survey of Vincennes.

In the principal path: r. *Couteaux*, captain of engineers, who fell at the siege of the citadel of Antwerp in 1832; r. *Eugène Scribe* (d. 1861) the well known dramatist.

l. *Vicomte de Martignac* (d. 1835), celebrated for his noble defence of his political opponent Prince Polignac in the chamber of peers after the revolution of July.

*Adjacent to the latter, in the side-path: l. *Marshal Suchet* (d. 1826), a lofty monument in marble.

*r. *Duchesse de Raguse* (d. 1857), a chapel with sarcophagus.

*r. *Comte Pauthod* (d. 1830), an obelisk with coat of arms and military emblems.

r., near the wall: *Volney* (d. 1830), the philosopher.

Returning towards the W.: l. *Parmentier* (d. 1813), the well known chemist and introducer of the potato culture into France; r. *Admiral Sir Sidney Smith* (d. 1840), the victorious opponent of Napoleon at St. Jean d'Acre.

l. *General Gourgaud* (d. 1850), the companion of Napoleon in St. Helena and editor of his writings.

r., nearer the wall: *Don Manuel Godoy* (d. 1851), better known as "the Prince of Peace".

*r. *Aguado* (d. 1842), the great financier; a lofty sarcophagus with two admirable statues emblematic of Benevolence and the Fine Arts.

l. *General Rogniat* (d. 1840), an eminent military writer.

r. *Famille Ledru-Rollin*.

In the square, of which the S.E. angle is formed by the monument of General Rogniat, are situated two well-executed monuments of an entirely different character from the above, those of *Marc Schoelcher* (d. 1832) (at the S.W. angle), "marchand de porcelaine", and (on the other side of the square) his wife (d. 1839), parents of a well-known republican and deputy of the *Assemblée Nationale* of 1848.

At the extremity of the main path: r. Vice-Admiral *Lalande* (d. 1849); l. *Jacotot* (d. 1840), founder of an almost forgotten system of education, a sarcophagus with quotations from his writings.^{52a}

Then on the path to the l. the tombs of several poets and savants:

l. Col. *Bory de St. Vincent* (d. 1846), an eminent antiquarian (member of the expedition to the Morea in 1829); l. *Nodier* (d. 1844); r. *Emile Souvestre* (d. 1854); r. *Bazin* (d. 1850); r. *Balzac* (d. 1850); l. **Casimir Delavigne* (d. 1843), an obelisk with the Muse of Poetry.

Opposite, in the angles of the three sections:

Sépulture de la famille du Duc de Morny (d. 1864), a cumulous monument with the arms of the family.

Duc de Riario Sforza.

Jean Baptiste Delpech, an eminent engineer.

Again to the l., and the main path is reached:

r. *Hélène Andrianoff*, a Russian dancer, with recumbent figure.

l. *Eugène Delacroix*, the artist (d. 1865).

*The termination of the main path is formed by a handsome mausoleum, erected by the *Duchesse de Duras* to her parents and children.

*The most conspicuous monument in this part of the cemetery is that of *F. de Beaujour* (d. 1836), a lofty pyramid, erected by himself before his death. — Hence descending a few steps to the l., the visitor will arrive at a point affording a remarkably fine view of Paris; the most prominent objects are the lofty dome of the Pantheon, the massive Notre Dame, the cupola of the Hotel des Invalides and the Arc de l'Etoile.

[On the E. slope of the cemetery is situated the *Mussulman Burial-ground*, where the queen of Oude (d. 1857) and her son (d. 1858) are interred. To the l. the church-spire of Belleville is visible; to the r. that of Charonne.]

Returning to the monument of Gen. Gourgaud, and diverging to the right: l. **Marshal Pérignon* (d. 1818), and his son-in-law **General Valence* (d. 1822).

*r., at some distance from the path, *Madame de Genlis* (d. 1831), the celebrated authoress, and instructress of Louis Philippe.

l. *Marquis Laplace* (d. 1827), the celebrated astronomer. — Adjacent, *Manuel Garcia* (d. 1832), father of the singers Malibran and Viardot. — Behind these is

*l. *General Aboville* (d. 1817), a handsome mausoleum flanked by two 24 pounders.

l. *Lafontaine* (d. 1685) and *Molière* (d. 1673), two sarcophagi brought here in 1817.

*l. *Boode*, a Dutch merchant; a singular mausoleum in the Egyptian style. — Behind it,

**David d'Angers* (d. 1856), the celebrated sculptor.

*l. *Cambacérès* (d. 1826), in 1793 member of the Convention, afterwards second consul, in 1808 Duke of Parma, in 1815 minister of Justice.

*l. *Admiral Decrès* (d. 1821), formerly minister of the marine; the reliefs represent naval actions with the English. — Near the centre of the same compartment is the grave of *Madame Cottin* (d. 1807), the novelist. — Opposite the monument of the admiral, on the other side of the path, that of the Spanish

General Vallesteros (d. 1832), "mort dans l'exil".

*r. *Marshal Lefebvre* (d. 1820), a monument in marble, with medallion-bust.

*r. *Marshal Masséna* (d. 1817), an obelisk with bust in a medallion. — l. *Marshal Serrurier* (d. 1819). — r. *Davoust* (d. 1822), "Prince d'Eckmuhl". — l. *Gobert* and *Larrey*, already mentioned.

At the angle formed by the bifurcation of the path is a small space of ground laid out as a garden, the last resting place of the unfortunate *Marshall Ney*; no monument or inscription marks the grave of "le brave des braves".

r. *Manuel* (d. 1827), the orator; a lofty, rounded obelisk with his medallion and that of *Béranger*; the remains of *Béranger* (d. 1857), the most illustrious lyric poet of France, repose within the same enclosure, having been interred by his wish in the tomb of his friend Manuel.

*r. *General Foy* (d. 1825), a man of the highest abilities and most unblemished virtue; his unpretending funeral was attended by upwards of 50,000 persons. — About 20 paces farther back is the simple gravestone of

Paul Barras (d. 1829), President of the Directory in 1797—99; beyond it, the vault of *Marshal Mortier*, killed in 1835 by Fieschi's infernal machine. — In the vicinity, *General Haxo* (d. 1838),

commander at the siege of Antwerp, founder of the fortifications of modern Paris.

l., at some distance from the path, *Caulaincourt, duc de Vincence* (d. 1827), diplomatist and minister; in the vicinity, *Chappe* (d. 1829), inventor of the optic telegraph.

l. *Pozzo di Borgo* (d. 1842), born in Corsica, a celebrated Russian diplomatist and opponent of Napoleon I. — Opposite,

*r. *Admiral Bruat* (d. 1855), commander of the fleet before Sebastopol, died on his way home; a fine monument in marble, reliefs emblematic of his naval career.

l. *Geoffroy St. Hilaire* (d. 1844) and his son (d. 1862), the eminent zoologists.

**l. *Countess Demidoff* (d. 1818), the most sumptuous monument in the cemetery, consisting of 10 Doric columns of marble supporting an entablature, beneath which is a sarcophagus, resting on a basement of massive masonry.

r. *Famille Racine*, descendants of the celebrated dramatist.

r. *Duc de Gaëte* (d. 1841), ministre des finances de l'Empire, a sarcophagus on a lofty basement.

r. *Etienne*, dramatic author, editor of the *Constitutionnel*, promoter of the July revolution. subsequently Pair de France.

Somewhat higher in the side-path: *Princesse de Salm-Dyck*, (d. 1845), the poetess, sometimes termed "*le Boileau des femmes*"; a lofty sarcophagus of black porphyry.

In the principal path: r. *Pradier* (d. 1852), the eminent sculptor; a sarcophagus, with bust, erected by his pupils.

Proceeding towards the W. and crossing the principal paths, the visitor will next reach the compartment occupied almost exclusively by the graves of artists and scientific men. Of these the following deserve especial mention:

Talma (d. 1826), the celebrated actor; *Brongniart* (d. 1847), the mineralogist; **Bellini* (d. 1835), *Grétry* (d. 1813), and *Boieldieu* (d. 1834) the composers of celebrated operas; *Bernardin de St. Pierre* (d. 1814), author of *Paul and Virginia*; **Cherubini* (d. 1842), the eminent composer, during 20 years director of the Conservatoire; **Chopin* (d. 1849).

**Denon* (d. 1825), on the opposite side of the path, who accompanied Bonaparte to Egypt, subsequently general director of museums. — In the compartment higher up, opposite to the Rond Point, the visitor may read the names of several other well known composers and artists.

The *Chapel*, which occupies the site of the former residence of Père Lachaise, is situated to the N. of the Rond Point. Fine view from the open grass-plot 20 paces beyond it. In the contiguous compartment; *Count Desèze* (d. 1828), in 1793 one of the defenders of Louis XVI. before the Convention; **Cartellier* (d. 1831), the sculptor.

Near the first flight of steps in descending the broad path: r. *David* (d. 1825), the celebrated painter, in 1793 President of the Convention, when Louis XVI. was condemned to death by this assembly. Farther down: r. *Marshal Grouchy* (d. 1847), a veteran of Hohenlinden, Waterloo etc. Opposite: *Count Raderer* (d. 1835), an active promoter of the July revolution.

The visitor now re-approaches the entrance-gate and terminates his walk at the newest section of the cemetery. r. *Béclard, Ministre de France au Maroc*, with mourning female figure. Adjacent, r. *Alfred de Musset* (d. 1856), the poet, with a weeping willow:

*"Mes chers amis quand je mourrai
Planter un saule au cimetière;
J'aime son feuillage éploré,
La paleur m'en est douce et chère.
Et son ombre sera légère,
A la terre où je dormirai."*

r. *Visconti* (d. 1818), the philologist, and his son, the eminent architect. Opposite to them, in the adjacent compartment: *Arago* (d. 1853), the celebrated astronomer and staunch republican.

The Jewish Burial-Ground (closed on Saturdays) also contains several handsome monuments, the names on which are most frequently German and Portuguese. Mademoiselle *Rachel* (d. 1858), the celebrated actress, is interred here.

The list here subjoined will render material assistance to the visitor in enabling him without loss of time to find the monument he may desire to inspect. The numbers refer to those of the compartments in the plan, those within brackets to the pages in which the names have been already mentioned.

- *Abélard and Heloise 5 (115).
- *Aboville, General 25 (119).
- *Aguado, financier 23 (118).
- Andrianoff, dancer 21 (118).
- Arago, astronomer 2 (121).
- Balzac, novelist 20 (118).
- Barras, President of the Directory 29 (119).
- Bassano, Duke of 18 (116).
- Beaujour, Felix de 20 (118).
- Beaumarchais 29 (117).
- Béclard, minister 2 (121).
- Belliard, General, Belgian minister of war 32 (117).
- *Bellini, composer 8 (120).
- Béranger, poet 29 (119).
- Bernardin de St. Pierre, author, 8 (120).
- Boieldieu, composer 8 (120).
- *Boode, merchant of Amsterdam 28 (119).
- Brongniart, mineralogist 8 (120).
- *Bruat, Admiral 26 (120).

- *Cambacérés, member of Convention and second consul 28 (119).
- *Cartellier, sculptor 13 (120).
- Caulaincourt, minister 17 (120).
- Champollion, archæologist 15 (116).
- Chappe, inventor of telegraph 17 (120).
- *Cherubini, composer 8 (120).
- *Chopin, musician 8 (120).
- Clarke, Marshal 18 (116).
- Cottin, Madame, authoress 28 (119).
- Couteaux, captain of engineers 32 (117).
- David, Louis, artist, president of Convention 1 (120).
- Davoust, Marshal 29 (119).
- *Decrès, Admiral 28 (119).
- Delacroix, artist 21 (118).
- *Delavigne, author 21 (118).
- Delpach 21 (118).
- *Demidoff, Countess 17 (120).
- *Denon, archæologist 3 (120).

- Desèze, defender of Louis XVI. 13 (120).
 *Dias Santos, Duchesse de Duras 20 (118).
 Domon, General 12 (115).
 Duchesnois, actress 19 (116).
 Dupuytren, surgeon 19 (117).
 Etienne, editor of the *Constitutionnel* 26 (120).
 February victims 12 (115).
 *Foy, General 29 (119).
 Gaeta, Duke of, minister of finance 27 (120).
 *Genlis, Madame de, authoress 24 (119).
 Geoffroy Saint Hilaire, naturalist 17 (120).
 *Gobert, General 19 (117).
 Godoy, Spanish prince 34 (115).
 Gourgand, General 23 (117).
 *Gouvion Saint Cyr, Marshal 19 (116).
 Grétry, composer 8 (120).
 Grouchy, Marshal 1 (121).
 Jewish Burial Ground (121).
 Haxo, Gen. of engineers 29 (119).
 June victims 11 (115).
 Kellermann, Marshal 19 (116).
 Labédoyère, Colonel 12 (116).
 Laffitte, banker 19 (116).
 Lafontaine, fabulist 25 (119).
 Laplace, astronomer 25 (119).
 Larrey, military physician 19 (117).
 Lauriston, Marshal 10 (115).
 Lavalette, Count 31 (117).
 Lebrun, third consul 6 (115).
 Ledru-Rollin, family of 33 (118).
 *Lefebvre, Marshal 29 (119).
 Macdonald, Marshal 19 (117).
 Maison, Marshal 6 (115).
 Malet, founder of the order of Ste. Marie de Lorette 15 (116).
 Manuel, orator 29 (119).
 Maret, Duc de Bassano 18 (116).
 Martignac, minister 28 (117).
 Masséna, Marshal 29 (119).
 Molière, dramatic author 25 (119).
 Monge, mathematician, member of Convention 15 (116).
 Morny, family of the Duc de 21 (118).
 Mussulman Burial Ground (118).
 Mortier, Marshal 29 (119).
 Musset, Alfred de 2 (121).
 Ney, Marshal 30 (119).
 Oude, Queen of (118).
 *Pachod, General 34 (117).
 Pajol, General 32 (117).
 Parmentier, chemist 28 (117).
 *Périer, minister 16 (116).
 *Pérignon, Marshal 24 (119).
 Plaisance (Piacenza), Duke of 6 (115).
 Pozzo di Borgo, Russian diplomatist 17 (120).
 Pradier, sculptor 24 (120).
 Rachel, actress, Jewish Cemetery (121).
 Racine, family 27 (120).
 Raguse, Duchesse de 32 (117).
 Raspail, chemist 15 (116).
 *Robertson, prof. of physics 4 (115).
 Roederer, minister 2 (121).
 Rogniat, General 22 (118).
 Rovigo, Duc de 32 (117).
 *Schickler, banker 31 (117).
 Scribe, dramatist 32 (117).
 Serrurier, Marshal 19 (119).
 Sidney Smith, Admiral Sir 34 (117).
 Sieyès, abbé, member of Convention 19 (116).
 *Suchet, Marshal 28 (117).
 Talma, actor 7 (120).
 Thiers, family of 19 (116).
 *Valence, General 24 (119).
 Vallesteros, Spanish general 29 (119).
 Vicenza, Duc de, see Caulaincourt.
 Victor, Marshal 18 (115).
 Visconti, architect of the New Louvre 2 (121).
 Volney, philosopher 32 (117).

The private **Cimetière Picpus**, Rue de Picpus 15, Faubourg St. Antoine (adm. 50 c.), is the last resting-place of several illustrious victims of the revolution of 1793, and of members of the old French noblesse.

17. Montmartre.

Cemetery of Montmartre.

The Rue Laffitte, which is terminated by Notre Dame de Lorette, and its continuation the Rue des Martyrs lead in a direct line from the Boulevard des Italiens to the suburb of Montmartre. Pursuing the same direction about 20 min. more, the stranger will reach the summit of **Montmartre**, 300 ft. above the Seine,

a hill well known for its extensive limestone and gypsum or plaster of Paris quarries, and commanding a view of the N. of Paris. According to tradition St. Denis and his companions suffered martyrdom here, whence the appellation of the hill, which is equivalent to *Mons Martyrum*.

In 1147 Louis VI. here founded a Benedictine Abbey, secularized during the revolution. Portions of the buildings still exist. On the E. side is situated a "Mount of Olives" (*Jardin des Oliviers*), containing singular representations, to which pilgrimages, especially in September, are frequently undertaken.

A small enclosed space by the windmill (access 10 c.) affords a fine *panorama of the huge sea of houses in the city, to the N. of the plain of St. Denis and the course of the Seine, and to the E. over Vincennes in the foreground to the valley of the Marne. The prospect from the recently erected *Tour de Solferino*, on the E. slope of the hill, is still more extensive.

At the W. base of Montmartre, between the *Barrière Blanche* and the *Barrière de Clichy*, extending over disused gypsum quarries, is situated the ***Cemetery of Montmartre**, the oldest of the burial-grounds of modern Paris. Although far inferior to Père Lachaise in the number of its monuments and illustrious names, it well merits a visit.

To the r. in the first path, *three monuments to Polish refugees, "*exules Poloni memoriae suorum*". The visitor now returns hence and enters the main path. Here, to the r., is the family-vault of *Fr. Guil. Kalkbrenner* (d. 1849), the well-known composer.

Farther on, at the corner to the l., the tomb of the *Cavaignac* family, of which the most eminent members were the author *Godefroy* (d. 1845) and the general *Eugène* (d. 1857), president of the republic from June 28th to Oct. 20th, 1848.

Beneath the cross in the rotunda repose the republicans who fell during the execution of the coup d'état in Dec., 1852, a spot always decorated with numerous wreaths.

Farther on in the principal path: *Baron Meneval*, "secrétaire intime de l'empereur Napoléon".

On a slight eminence at the extremity of this avenue is situated the Jewish Burial Ground (closed on Saturdays). On most of the tombstones the visitor perceives small heaps of stones or pebbles, placed there as a token of love or esteem in accordance with a prevalent Jewish custom. — In a conspicuous position to the l. at the end of the walk, *Halévy*, the celebrated composer (d. 1862), with marble statue over life-size.

Returning thence and diverging towards the W. (the second path to the r. after leaving the Jewish Burial Ground), the visitor will perceive to the r. the monument of *Comte Daru* (d. 1829), the

constant companion and confidant of Napoleon, minister of war in 1813, and also known as an historian.

r. *Armand Marrast* (d. 1852), the well known republican editor, in 1848 "membre du gouvernement provisoire, Maire de Paris, Président de l'Assemblée Nationale".

At the extremity of this path, before the steps are reached, the visitor diverges to the r.; one of the first graves to the l. is that of *Ad. Nourrit* (d. 1839), the celebrated singer.

l. *Duchesse d'Abrantès* (d. 1838), wife of Marshal Junot, and an eminent authoress; bust of the duchess in a medallion by David d'Angers.

l. *Charles Zeuner* (d. 1841), the composer. — The steps to the r. are now descended and those above, on the opposite side, ascended.

On the eminence at the W. extremity of the Jewish cemetery is a monument which marks the spot where the heart of *Marshal Lannes*, Duc de Montebello, who died of his wounds in 1809, is interred.

l. A large block of marble indicates the resting-place of the artist *Paul Delaroche* (d. 1857). Opposite is a chapel, decorated in the Byzantine style, to the memory of *Marie Potocka, Princesse Soltikoff* (d. 1845); near it, the tomb of *Prince Tufiakine*, chamberlain of the emperor of Russia (d. 1845). Beyond the embankment is the extensive new cemetery with numerous monuments, which however are of comparatively little interest.

A lofty obelisk, the most conspicuous monument in the cemetery, marks the tomb of the *Duchesse de Montmorency* (d. 1829); adjacent to it, the grave of a *Prince of Saxe Cobourg* (d. 1832).

18. Vincennes.

Parc de Vincennes. Canal Saint Maur. Charenton.

Omnibus to Vincennes in 25—30 min. every hour from the Bastille (Boulevard Beaumarchais 10) and the Porte St. Martin. Railway, Place de la Bastille, to the station of which a special omnibus runs from the Place de la Bourse. To obtain access to the château of Vincennes, permission must be procured from the commanding artillery officer, to whom a written request† should be addressed, furnished with a postage stamp of 10 c.

For ordinary visitors, however, the château contains few objects of interest, with the exception of the view from the "donjon" and the monument of the Duc d'Enghien.

The *Barrière du Trône*, to which the new *Boulevard du Prince Eugène* leads in a straight direction from the Boulevard du Temple, forms the E. extremity of Paris, distant about 6 M. from the

† A Monsieur le Commandant de l'Artillerie du 1^{er} Arrondissement (Est) à Vincennes: "Monsieur, j'ai l'honneur de vous prier de vouloir bien m'autoriser à visiter le Château de Vincennes. Agréé, Monsieur, l'assurance de la parfaite considération de votre très-humble serviteur." Name, address and profession should be written very distinctly.

Arc de l'Etoile, the W. extremity of the city. On a throne erected here, Aug. 26th, 1660, Louis XIV. received the homage of the city of Paris, on the conclusion of the peace of the Pyrenees, whence the present appellation of the barrier.

The two lofty, fluted Doric *Columns* of the *Barrière du Trône* were commenced in 1788, but not completed till 1847. Each column is adorned with two reliefs by *Desbœufs* and *Simart*, those towards the city emblematic of Commerce and Industry, the others of Victory and Peace. The summits of the columns are occupied by statues in bronze of St. Louis, by *Eter*, and Philip Augustus, by *Dumont*.

The château of **Vincennes**, founded in the 12th cent., was in course of time fitted up as a royal residence. In 1740, under Louis XV., it was converted into a manufactory of porcelain (removed 10 years later to Sèvres), and subsequently into a weapon manufactory. In 1832—44, under Louis Philippe, the château was strongly fortified and furnished with extensive dépôts for the especial use of artillery. Vincennes is also the seat of the *École de tir*, where a number of officers from every regiment are instructed in the use of the newest fire-arms, and whence most of the recent improvements in this department have emanated.

In former ages the château was long employed as a *State-prison*. Out of a long list of illustrious persons confined within its walls, may be mentioned: the king of Navarre (1574), Condé (1617), Mirabeau (1777), the Duc d'Enghien (1804), the ministers of Charles X. (1830) and the conspirators against the National Assembly, Raspail, Barbès, Blanqui, Courtais etc. (May 15th, 1848).

A melancholy interest attaches to the fortress from its having been the scene of the execution of the unfortunate Duc d'Enghien. He was arrested by order of Napoleon, March 14th, 1804, in German territory, whence he was conveyed to Vincennes and there condemned by a court-martial. The accusation was that he was privy to the plot formed by Pichegru, Cadoudal and others against the emperor. The sentence was executed March 20th, and the body of the ill-fated prince interred in the fosse where he was shot. In 1816 Louis XVIII. caused the duke's remains to be disinterred and removed to the chapel, where he erected a monument to his memory.

The *Chapel*, with its tasteful Gothic front, was commenced in 1248 and completed in 1552. It was employed during the revolution as a magazine, but was restored to its sacred use in 1842. The interior, which consists of a single nave, is remarkable for the elegance of its proportions and several fine stained glass windows, one of which contains a portrait of Diane de Poitiers, the favourite of Henry II. The monument of the Duc d'Enghien,

in the old sacristy, by *Deseine*, consists of four figures in marble, the duke supported by Religion, France bewailing his loss and a figure emblematic of Vengeance.

The *Salle d'Armes* or armoury is said to contain a store of weapons sufficient for the complete equipment of 120,000 men.

The platform of the *Donjon*, a massive square tower with four smaller towers at its angles, commands a fine prospect. The walls of this structure are 17 ft. in thickness, and its five lofty stories, each consisting of one spacious apartment with four smaller rooms in the corner towers, were formerly employed for the reception of the state-prisoners.

The **Bois de Vincennes**, an ancient forest and, as early as the time of St. Louis (d. 1270), a favourite chasse of the French monarchs, was in 1731 entirely replanted by order of Louis XV. In more modern times considerable encroachments on it have been made by railway and military works, and it has recently been laid out as a park in the same style as the Bois de Boulogne.

The road from Paris to the wood passes by the château. At the extremity of the new line of forts the road to the r. leading to Joinville-le-Pont must be taken, from which a short distance farther the road to Nogent diverges. Both of these roads lead to the artificial *Lac des Minimes* ($1\frac{1}{4}$ M. from the castle) with its three islands, on the smallest of which, the *Ile de la Porte-Jaune*, connected with the mainland by a bridge, a restaurant will be found. From the meadow to the W. of the lake a view of the *Exercising-ground* with an *Obelisk* erected by Louis XV. and the *Polygone* is obtained. The *Cascade* which supplies the lake is formed by the *Ruisseau de Nogent* and the *Ruisseau des Minimes*; the latter, running towards the S., traverses one of the most picturesque portions of the wood. In the vicinity of its source, near the *Redoute de la Faisanderie*, is situated the plain of the *Camp of St. Maur*.

Towards the E. the road from Joinville to Nogent leads to the *Rond de Beauté*, so called on account of the beautiful view it affords of the valley of the Marne. Towards the S. the military road passes behind the redoubts "de la Faisanderie" and "de Gravelle", and the imperial model *Ferme Napoléon*, where a glass of excellent milk may be procured. About 100 paces to the W. of the Redoute de Gravelle is situated the *Lac de Gravelle*. The Ront-Point de Gravelle commands a charming survey of the Marne and Seine.

The Lac de Gravelle is connected with the *Lac de St. Mandé* by the *Ruisseau de St. Mandé*, following the course of which the stranger passes the *Asile Impérial des Invalides Civils* (to the l.), opened in 1857 for the reception of invalid workmen. The hollow in which the Lac de St. Mandé is situated is the most beautiful spot in the entire park.

Those whose time is limited will have an opportunity of seeing a portion of the park, if they avail themselves of one of the omnibuses which run every hour in an E. direction from Vincennes to Nogent-sur-Marne and Joinville-le-Pont (in 45 min.). Nogent-sur-Marne contains several handsome country residences; the first to the r. on leaving the railway-station belongs to Marshal Vaillant, formerly minister of war. A railway-bridge of nearly $\frac{1}{2}$ M. in length here crosses the Marne, belonging to a branch of the Strasbourg line.

At *Joinville-le-Pont* issues the **Canal de St. Maur**, a subterranean channel 650 yds. in length and furnished with a towing path, accessible to foot-passengers. By means of this canal, vessels navigating the Marne effect a saving of nearly 15 M. by avoiding the long curve which the river here describes.

At the E. extremity a picturesque and verdant valley is entered. Its aspect is peaceful and sequestered, and affords no indication of the proximity of the vast city. The name of the village is *Gravelle*.

The celebrated lunatic asylum of **Charenton** lies about $1\frac{1}{2}$ M. to the W. of this point. It is a spacious edifice, situated on an eminence, and was newly fitted up in 1847. The number of patients is about 400, some of whom are received gratuitously by permission of the Minister of the Interior, others pay an annual sum varying from 33 L. to 57 L. according to the accommodation required. The relations and friends of patients obtain access on Sundays and Thursdays if provided with a special permission from the director.

From 1606 to 1685 Charenton was the principal seat of the French Protestants, who here possessed one of their largest churches and other public institutions. They were, however, dispersed in consequence of the revocation of the Edict of Nantes. The church was pulled down, and the stones employed in the construction of a hospital in Paris.

The omnibuses which run every hour from *Charenton-le-Pont* to the Bastille (in 40 min.; fare 30 c.) start from the bridge over the Marne, about $\frac{3}{4}$ M. from the asylum.

LEFT BANK OF THE SEINE.

19. Palais du Luxembourg.

Garden. Ney's Monument. Observatory.

In the quarters of the city on the l. bank of the Seine, the *Faubourg St. Marcel*, *Faubourg St. Jacques* and *St. Michel (Quartier Latin)* and the *Faubourg St. Germain*, the principal objects of interest are the *Jardin des Plantes* (p. 141), the *Pantheon* (p. 138), and the *Palais du Luxembourg* with its *Gallery of Modern Pictures*. Of these the last named deservedly holds the first rank. Like the collections of the *Louvre*, it is open daily, Mondays excepted, from 10 to 4 o'clock. The garden is accessible daily from sunrise to sunset. The palace is shown for a gratuity (1 fr. for one pers., 2—3 fr. for a party), except during the session of the chambers.

This palace, the most extensive in Paris after the *Louvre*, the *Tuileries* and the *Palais Royal*, was erected and sumptuously decorated in 1615 by *Desbrosses*, by order of *Marie de Médicis*. In the spring of 1621 *Rubens* here sketched the designs of his large pictures representing scenes from the queen's life, now in the *Louvre*, which he afterwards executed at Antwerp with the aid of his pupils and exhibited in the halls of the *Luxembourg* in 1625. The long gallery still contains frescoes by *Jordaens*, *Rubens'* talented pupil.

The palace derives its appellation from the *Duke of Pinay-Luxembourg*, whose mansion formerly occupied the same site; various other names have been proposed, but have never been universally adopted.

Until the revolution the palace continued to be a princely residence, and immediately before that event was presented by *Louis XVI.* to his brother the *Count of Provence (Louis XVIII.)*, who quitted it in June, 1791.

The *Convention*, which had selected the *Tuileries* for the seat of its operations converted the *Luxembourg* into a prison (especially for the reception of members of noble families), in which *Hébert*, *Camille Desmoulins*, *Danton*, *Robespierre*, the artist *David*, *Josephine Beauharnais* and others were afterwards temporarily confined. In 1795 the edifice received the name of *Palais du Directoire*, subsequently that of *Palais du Consulat*. For a time the *Directory* and the *Consulate* held their sessions here; the

latter, however, for a short period only, as Bonaparte removed to the Tuileries, Feb. 29th, 1800.

During the empire the palace was occupied by the senate, and was termed *Palais du Sénat-Conservateur*. After the restoration and under Louis Philippe the Chamber of Peers met here. In March and April, 1848, the "*Commission du gouvernement pour les travailleurs*" under Louis Blanc and Albert ("Ouvrier") held their Socialist meetings in the palace. Since 1852 it has again been styled *Palais du Sénat*, that body now, as under Napoleon I., here holding its sessions.

Visitors enter the court by the principal entrance, pass through the middle-door in the r. wing and ascend the magnificent staircase. They are then usually required to wait in the entrance-hall, decorated with bronze statues of celebrated Greeks and Romans, until a party is formed. The **Salle du Trône*, constructed and sumptuously decorated in 1856, replaces the former *Salle du Sénat* and *Salle des Conférences*. The walls are decorated with a series of large pictures of scenes from the history of the Napoleons: 1. Napoleon I. elected Emperor, by *Signol*; 2. He signs the Concordat, by *Hesse*; 3. He inspects the flags captured at Austerlitz, by *Philippoteaux*; 4. Napoleon with the Invalides, by *Couder*. In the cupola, Triumph of Universal Suffrage, by *Alaux* (7,500,000 votes for the present Emperor). Then, 5. Return of the Pope to Rome in 1849, by *Benouville*; 6. Napoleon III. inspecting the progress of the New Louvre, by *Gosse*; 7. Distribution of the eagles in the Champ de Mars in 1852, by *Pils*; 8. The Senate proclaiming the Empire, by *Couder*. The *Galerie des Bustes*, containing the busts of the senators of the first empire, surrounds the *Salle du Sénat*. The latter was destroyed by fire in 1859, but was restored to its original form. The lowest seats are reserved for princes, cardinals and marshals; the senators speak from their places. The visitor is hence conducted back to the *Salle du Trône*, and then to the *Cabinet de l'Empereur* which contains the following pictures: 1. Napoleon III. entering Paris from St. Cloud, by *Couder*; 2. His Nuptials, by *Fleury*; 3. Napoleon I. signs the Peace of Campoformio, by *Briset*; 4. the 18th Brumaire, by *Vinchon*. A stair now descends to the *Apartments of Queen Marie de Médicis*.

The decorations of the *Sleeping Apartment* of Marie de Médicis were torn down and partially destroyed during the revolution; some of them, however, were afterwards discovered in a garret of the Louvre. Louis XVIII. caused this apartment to be restored in its former style in 1817. The decorations, which consist of arabesques on a gold ground, are executed with great taste. The paintings are of the school of Rubens. After the restoration and under Louis Philippe this room was known as the *Salle du Livre d'Or*, and was employed as a receptacle for do-

cuments recording the titles and coats of arms of the Peers of France. Members of these families during that period were accustomed to celebrate their nuptials in the richly decorated *Chapel*, restored in 1842.

The *Library* of the Senate, a handsome gallery with 40,000 vols., is not usually shown to the public (enquiry may be made of the attendant). The cupola is adorned with one of the finest works of the talented *Delacroix* (d. 1863), representing Elysium as portrayed by Dante, and remarkable for its spirited style and rich colouring.

The **Musée du Luxembourg**, a collection of about 170 *Paintings of Living Artists*, some 30 sculptures, and a number of drawings, engravings and lithographs, is situated in the E. wing of the palace. Many of the pictures here are not inferior in interest to those in the Louvre, where, however, they are not exhibited until 10 years after the death of the artists.

The usual entrance is by a door (the first to the r.) within the railing of the garden at the N.E. end: on Sundays and festivals by the principal portal, opposite to the Rue de Tournon.

The most esteemed pictures are here enumerated. The dates of the first exhibition of each picture are also given. The order of the pictures is frequently changed; catalogue 75 c. The visitor enters the Great Gallery and turns to the small apartment to the r.

First Small Room:

In the centre: 227. *Jouffroy*, A young girl confiding her first secret to the goddess of love, a group in marble: 1839. — Opposite to the window: 155. *Roqueplan*, View of the Coast of Normandy, a sea-piece; 1831. 245. *Berchère*, Twilight in Nubia; 1864. — To the l. of the entrance: 11. *Beaume*, Leaving Church; 1846. 83. *Giroux*, View of the Valley of Graisivaudan near Grenoble; 1834.

On the ceiling of the adjoining Great Gallery, the Rising of Aurora by *Callet* (d. 1823), surrounded by twelve smaller paintings by *Jordaens*, the pupil of Rubens, allegorical representations of the signs of the zodiac. A number of modern sculptures placed here possess little artistic merit.

On the wall by the door: 111. *Jacquand*, Last interview of Charles I. of England with his children; 1855. Over the door: 135. *Matout*, Wife of Boghari slain by a lion; 1855.

Right Side:

129. *Lehmann*, Prometheus chained to the rock, and surrounded by compassionate ocean nymphs; 1850.

124. *Larivière*, The plague in Rome under Pope Nicholas V. 1831.

152. *R. Fleury*, Jane Shore persecuted as a witch; 1850.

182. *Horace Vernet*, Meeting of Raphael and Michel Angelo in the Vatican; 1833. "You are attended by a train like a general's", says Michel Angelo. "And you are alone like the hangman", readily responds Raphael.
261. *Meissonnier*, Napoleon III. at Solferino; 1864.
- *9. *Baudry*, Fortune playing with a child; 1857.
- *59. *Paul Delaroche*, The princes in the Tower of London; 1831.
43. *Couture*, The Romans of the Declining Empire; 1847.
34. *Chassériau*, Roman tepidarium, to which the Roman women resorted after the bath; 1853.
- *54. *Eugène Delacroix*, Dante and Virgil, conducted by Phlegyas, crossing the Styx; among the guilty shades that endeavour to enter the boat Dante recognises Florentines; 1822.
55. *Delacroix*, Greeks massacred by Turks in the island of Scio (Chios); 1824.
57. *Delacroix*, Algerian Women; 1834.
- *42. *Court*, Death of Cæsar; Mark Antony exhibiting the corpse to the people; in the foreground Brutus and Cassius; 1827.

~ Lower End:

29. *Brion*, Pilgrims of St. Ottilia in Alsace; 1863.

Before inspecting the opposite side of the principal hall, the visitor may now enter the

Third Room. In the centre:

- Millet*, Ariadne forsaken, a marble statue; 1857.
- r. *Duret*, Improvisatore and fisher-boy dancing the Tarantella, in bronze.
- r.170. *Schnetz* (director of the French academy at Rome), Inundation; 1831.
289. *Guillaumet*, Evening Prayer in the Sahara; 1863.
6. *Antigna*, Conflagration; 1850.
15. *Belly*, Pilgrims on their journey to Mecca; 1862.
- *19. *Rosa Bonheur*, Oxen ploughing; 1849.
21. *Bouquereau*, The body of St. Cecilia conveyed to the Catacombs; 1855.
27. *Breton*, Gleaners; 1859.
145. *Odier*, A wounded dragoon before Moscow, life-size; 1833.
- *142 *Müller*, The names of the last victims of the Reign of Terror before the fall of Robespierre (July 27th, 1794) are read in the prison of the Luxembourg; the figures are all portraits, among others those of the Princesse de Chimay and Montalembert. 1850.

Returning to the Principal Hall.

Left Side:

50. *Debay*, Lucretia presented to the people in the market-place; 1831.
102. *Ingres* (d. 1867), Peter receiving the keys of Heaven; 1820.
105. *Ingres*, Homer's Deification; 1827.
- *104. *Ingres*, Cherubini and the Muse of Harmony; 1842.
103. *Ingres*, Roger liberates Angelica (from Ariosto); 1819.
171. *Schnetz*, Vow to the Madonna; 1831.
16. *Benouville*, St. Francis d'Assisi conveyed in a dying state to the monastery of S. Maria degli Angeli; 1853.
94. *Heim*, Charles X. distributing prizes after the exhibition of 1824; 1827.
- *151. *Robert Fleury*, Conference at Poissy (p. 220), assembled in 1561 by Catherine de Médicis and Charles IX., with a view to adjust the differences between the Rom. Catholics and Protestants; Theodore Beza, the well known reformer, acts as spokesman for the latter. 1840.
93. *Heim*, Massacre of the Jews in the court of the Temple at Jerusalem; 1824.
54. *Delacroix*, Jewish Wedding at Morocco; 1841.
- *180. *Horace Vernet*, Marshal Moncey with the National Guard defending the Barrière de Clichy at Paris against the Russians (March 30th, 1814). The locality may still be recognised; "Père Lathuille" is a restaurant to this day. 1820.
64. *Devéria*, Birth of Henry IV.; 1827.

Opposite to the entrance of the principal gallery, a glass-door leads to a covered terrace, hung with drawings (portraits etc.). The Rotunda contains Sculptures:

In the centre: *Perraud*, The infancy of Bacchus, a group in marble; 1863. In the recesses of the windows: r. 222. *Guillaume*, Anacreon; 1852. l. 214. *Canelier*, The mother of the Gracchi; 1861. — 229. *Maillet*, Agrippina and Caligula; 1853. Also several busts.

In the Opposite Room:

Ingres, Designs for the stained glass windows of the chapel at Dreux and St. Ferdinand's Chapel (p. 87). St. Ferdinand is a portrait of the Duke of Orleans (d. 1842), St. Helena of the duchess (d. 1858).

In the centre: 221. *Gatteaux*, Minerva after the decision of Paris, a statue in bronze.

In the Room to the right:

In the centre: 219. *Gaston Guillon*, Leander; 1857. By the windows: 231. *Michael Pascal*, Monks reading; 1847.

Opposite: *Troyon*, Landscape with cattle.

188. *Zo*, Blind man at Toledo 1863.

256. *Lanoue*, The Tiber at Acqua Acetosa, near Rome; 1864.

258. *Leroux*, Young mother of Brittany; 1864.

In the Room to the left:

Sculptures: 233. *Moreau*, The spinner; 1861. 215. *Dumont*, Bust of a lady; 1844. 208. *Aizelin*, Psyche; 1863. 276. *Leharivel-Durocher*, Reality and Appearance; 1861. 277. *Montugny*, St. Louis of Gonzaga

On the entrance-wall: 121. *Landelle*, Presentiment of the Virgin; 1859.

77. *Fromentin*, Falcon-hunt in Algeria; 1863.

177. *Tassaert*, Misfortune; 1850.

Principal wall: 10. *Beaume*, Laying the foundation-stone of the monument to Louis XVI. in the Place de la Concorde; 1827.

24. *Brascassat*, Landscape with cattle; 1845.

133. *Lenepveu*, The martyrs in the catacombs; 1855.

130. *Leleux*, Wedding in Brittany; 1863.

81. *Giraud*, Spanish dancers; 1853.

In the Following Room:

In the centre: 234. *Nanteuil*, Eurydice, a statue in marble; 1824. — On the walls:

248. *Chaplin*, Soap-bubbles; 1864.

174. *Signol*, Christ and the Adulteress; 1840.

125. *Laugée*, The artist Lesueur among the Carthusians; 1855.

137. *Merle*, Beggar-woman; 1861.

157. *Rousseau*, An unbidden guest; 1850.

40. *Caubertin*, Good Friday at Palermo; 1861.

In the Following Room:

In the centre: 225. *Jaley*, Prayer; 226. Same artist, Modesty; statues in marble. On the walls:

198. *David (Maxime)*, Three miniatures on ivory: Abdel-Kader praying, as regent, and before the battle; 1853.

263. *Penguilly-L'Haridon*, Gamblers; 1847.

292. *Meissonnier*, Napoleon III. with his staff.

260. *Marchal*, Market in Alsace; 1864.

286. *Duverger*, Workman and his children; 1865.

The **Garden** on the S. side of the palace, open daily till dusk, upwards of 1000 yds. in length and 600 yds. in breadth, is admirably laid out and contains tastefully kept flower-beds and delightful walks. The S. portion is, however, now intersected by two new streets, which are rapidly approaching completion and unfortunately diminish the area as well as the attractions of the garden. It is adorned by a number of statues and sculptures, principally modern, among which may be mentioned the 20 statues of celebrated women arranged along the terrace. These are as follows, commencing on the E. side: 1. *Bathilde*,

consort of Clovis II.; 2. *Bertha*, consort of Pepin (by Oudiné); 3. *Queen Hudrogote*; 4. *Ste. Geneviève*; 5. *Mary Stuart*; 6. *Jeanne d'Albret*, mother of Henry IV.; 7. *Clémence Isaure*, foundress of the "Jeux Floraux" at Toulouse (by Préault); 8. *Mlle. de Montpensier* (d. 1693), grand-daughter of Henry IV. and heroine of the Fronde, who herself fired the cannons of the Bastille on the troops of Louis XIV. (by Demesmay); 9. *Louise de Savoye*, mother of Francis I.; 10. *Joan of Arc* (by Rude).

On the W. side: 11. *Laure de Noves* (d. 1348), the celebrated Laura of Petrarch; 12. *Marie de Médicis*, second consort of Henry IV.; 13. *Margaret of Valois*, first consort of Henry IV.; 14. *Valentine de Milan*, wife of the Duke of Orleans, second son of Charles V.; 15. *Anne de Beaujeu*, daughter of Louis XI., regent of France during the minority of Charles VIII.; 16. *Bianca of Castille*, consort of Louis VIII.; 17. *Anne of Austria*, consort of Louis XIII.; 18. *Anne of Bretagne*, consort of Charles VIII. and of Louis XII.; 19. *Margaret of Provence*; 20. *Clotilde*, consort of Clovis I.

The grass-plot to the N.E. is adorned with a group of Adam and his Family, by *Garauld*, a statue of Archidamas about to throw the disc, by *Lemaire*, Diana of Versailles, the Borghese Gladiator etc.

At the sides of the large basin, on pedestals of Italian marble, David with the sword, and a Nymph, an Italian work of the 16th cent.

At the S. end of the garden is situated the *Botanic Garden* of the Ecole de Médecine, towards the E., and the *Pépinière* or nursery-garden towards the W.: the latter is adorned with a statue of Velleda, the celebrated Germanic prophetess (A. D. 70), by *Maindron*.

The S. issue of the garden is in the *Allée de l'Observatoire*, in which, to the l., is situated **Ney's Statue**, cast in bronze from a design by *Rude*, and standing on the precise spot where (Dec. 7th, 1815) the unfortunate marshal was shot in accordance with the sentence pronounced on the previous day by the Chamber of Peers in the Luxembourg. The figure is in a commanding attitude, but the features are open to criticism.

At the extremity of the Allée rise the extensive buildings of the **Observatoire**, founded in 1672, the interior of which is accessible on the first Sunday of each month at 3 p. m., and then only by special permission of the director M. Le Verrier. Through the centre of this establishment runs the meridian of Paris.

20. Musée des Thermes et de l'Hôtel de Cluny.

Sorbonne.

This collection of *Roman and Mediæval Antiquities*, entrance Rue des Mathurins 14, is open to the public on Sundays and holidays from 11 to 4, and daily (except Monday from 11 to 4) to strangers provided with a passport (or visiting-card), on Mondays, Tuesdays and Saturdays for students only. The catalogue, which may be purchased at the door for 2 fr., is indispensable for those who desire to make themselves acquainted with all the objects of interest in this splendid collection.

The Roman emperor Constantius Chlorus, who resided in Gaul from 292 to 306, is believed to have been the founder of the palace, of which the baths (*Thermes*) still existing formed a portion. It is an historical fact that Julian was here proclaimed emperor by his soldiers in 360; the early Franconian monarchs also resided here.

At the close of the 15th cent. the abbots of the wealthy Benedictine Abbey of Cluny in Southern Burgundy, who possessed property of considerable extent in Paris, but no suitable residence, caused a small mansion, the *Hôtel de Cluny* of the present day, to be erected on the site of the ancient Roman palace. This edifice still retains its mediæval exterior, and is a fine specimen of the style of the transition from Gothic to Renaissance. The abbots, who seldom resided in Paris, placed their mansion at the disposal of the monarchs of France, and we accordingly find that it was occupied in 1515, soon after its completion, by Mary, sister of Henry VIII. of England and widow of Louis XII. Her apartment is still termed *la Chambre de la Reine blanche*, it having been the custom of the queens of France to wear white mourning. On Jan. 1st, 1537, the nuptials of James V. of Scotland with Madeleine, daughter of Francis I., were here celebrated.

The revolution converted this ecclesiastical estate into national property, and in 1833 the *Hôtel de Cluny* fell into the hands of M. *Du Sommerard*, an enthusiastic collector of mediæval curiosities; at his death the edifice with its collections was purchased by government and united with the Roman Baths which had hitherto appertained to the municipality of Paris.

The *Collection of Mediæval Curiosities*, belonging principally to the 14th—16th cent., and exceeding 3000 in number, is of such an extent as to defy enumeration. It consists of reliefs, carving, ecclesiastical decorations and vestments, furniture, tapestry, weapons, carved ivory, musical instruments, missals, stained glass, pictures etc. The large hall contains some interesting remnants of episcopal robes and a crozier of the 12th cent., discovered at Bayonne in 1853. The three lower rooms contain objects of less interest than the upper.

2nd Room: 532. Bench of a refectory of the 15th cent.; 537. Another of the 16th cent.; 612. Press of the 15th cent.; 104. Statuette of Diana of Poitiers as Diana; r., by the window keys of various periods.

3rd Room: 558. Press from a sacristy, 15th cent.; 588. Press, 17th cent.; 590. Another. Then a room containing a number of sumptuous carriages and sledges; on the walls ecclesiastical vestments, of which the most interesting is No. 2422. Remnants of episcopal robes and crozier of the 12th cent., found at Bayonne in 1853; then ancient weapons, carved ivory, missals, musical instruments, stained glass, ancient pictures, specimens of early printing etc.

The stair leads first to a corridor with weapons, with some of which interesting reminiscences are connected, as the labels indicate.

To the r. are two rooms containing articles in fayence from Italy, Spain, Germany etc.

In the room opposite: 541. State-bed of the time of Francis I.: then miniatures etc.

Next a room containing the bust of M. Du Sommerard. Also No. 1744. Chess-board of rock-crystal, formerly the property of the crown, "que le vieil de la Montagne (Old Man of the Mountain), prince des Bédouens, envoya à St. Louis," as the chronicle records; chimney-pieces; goblets. No. 1399. Portrait of Francis I. No. 1009. A miniature enamelled altar, bearing the name and titles of Henry II. and Catharine de Médicis, dating from the 16th cent. No. 1743. Two lion's heads of rock-crystal, found together with the figure No. 384 in a tomb near the Rhine, dating from the 3rd or 4th cent. No. 399. Casket for relics in carved ivory, with figures of 42 saints, of the 12th cent. Nos. 404, 419. Similar objects of the 14th cent. No. 610. Cupboard, sumptuously decorated with mosaics and precious stones, executed at Florence in the 17th cent.

In the following room: Nos. 1000—1008 Figures of gods and other personages, in enamelled copper, destined to adorn the château Madrid erected for Francis I. in the Bois de Boulogne; the enamelled plates are said to be the largest in existence (3 ft. broad, 5 high). No. 324. Sixty diminutive wooden figures, representing the kings of France from Clovis to Louis XIII. (d. 1643), carved during the reign of the latter monarch.

The room before the last contains a number of very interesting objects in gold: l. No. *1329. Episcopal crozier, richly gilded and decorated with precious stones, pearls and light miniature shrines, of which that in the centre contains a fragment of the "True Cross"; 3123. Golden Rose of Bâle, presented by Clement V. to the Archbishop of Bâle; *3122. Altarpiece, 3 ft. in height and 5 ft. in width, of embossed gold, presented by the emperor Henry II.

(d. 1024) to the cathedral of Bâle, and purchased, together with the Rose, of the canton of Bâle-campagne in 1830.

*Nos. 3113—21. *Nine Crowns of Gothic Kings of Spain*, found near Toledo, one of which bears the name of king Recesvinthus (649—672), decorated with pearls, sapphires and other jewels. These highly interesting relics are preserved in the glass case in the centre.

3138. Vessel with Charles V., surrounded by the dignitaries of his court, musicians and sailors, in gilded bronze, the emperor of pure gold; the whole is moveable, mechanism of the 16th cent.; 3668. and 3669. Russian figures of saints, brought as trophies from Bomarsund in 1854; 3674. Jaw-bone of Molière.

The last room contains specimens of French fayence.

From the 1st Room the visitor proceeds to the l. to the *Chambre de la Reine Blanche*, containing a variety of musical instruments, then to the sumptuous **Palace Chapel*, which during the revolution served as an assembly-hall, subsequently as a dissecting-room, and finally as a printing-office.

The egress leads through the back-court to the lofty, vaulted hall which constitutes the only perfect remnant of the **Roman Baths** (*Thermes*). The columns are in different places adorned with the figure of the prow of a vessel, which formed a prominent portion of the arms of the ancient *Lutetia Parisiorum*, and is still conspicuous in the arms of modern Paris. The fact that this one hall, which was the *Frigidarium*, or apartment for cold baths, is 60 ft. in length, 36 ft. in breadth, and 55 ft. in height, may serve to convey some idea of the vast extent of the ancient Roman palace. These baths and the curiosities they contain, the sole relics of the Roman period in Paris, are of little interest to the non-professional visitor; l. 2692. Statue of Julian, who was here proclaimed Emperor.

The *Garden* contains a number of interesting mediæval architectural fragments, many of them rescued from edifices demolished in the course of the metropolitan improvements.

No. 3732. Cross from the Church of St. Vladimir at Sebastopol, presented by Marshal Pélissier (Duke of Malakoff).

Ascending the street towards the S. the stranger will soon arrive at the **Sorbonne**, or buildings of the university of Paris, erected about the middle of the 17th cent. The three faculties of theology (Rom. Cath.), science and literature have their seat here. The lectures are open to the public.

The Sorbonne, originally a theological college only, was founded in 1250 by Robert de Sorbon, the confessor of Louis IX., and during the middle ages enjoyed the highest reputation. It not unfrequently even opposed the authority of the Pope, as, for example, when it rejected the "Unigenitus" bull. Subsequently it became the opponent of the Jesuits, as well as of the school

of philosophy of the 18th cent., whose sarcasms were usually levelled at the Sorbonne.

The medical and legal faculties possess buildings of their own, the *École de Médecine* in the street of the same name, near the Hôtel de Cluny, and the *École de Droit*, Place du Panthéon 8.

21. Pantheon.

Library of Ste. Geneviève.

The Church of *Sainte Geneviève*, or ***Pantheon**, as it is more usually termed, which occupies the most elevated situation in Paris, stands on the site of an ancient church erected in honour of Ste. Geneviève, who was interred here in 512. The present edifice was designed by *Soufflot*, and the foundation-stone laid by Louis XV. in 1764.

The new structure was also dedicated to Ste. Geneviève, the protectress of the city of Paris. The Convention, however, in 1791 determined that it should be converted into a species of temple, and gave it the name of "Pantheon", dedicated: "*Aux grands hommes la patrie reconnaissante*", as the inscription on the frieze still records. The inscription was erased in 1822, but was renewed in 1830 after the July revolution, and still retains its place notwithstanding the decree of Dec. 6th, 1851, by which the edifice has been restored to its sacred use under its original appellation of "*Église Ste. Geneviève*". For upwards of 60 years the "Pantheon" has been a source of discord between church and state, and has experienced vicissitudes from which for the present at least it appears to enjoy a respite.

Although cruciform in shape, this magnificent structure hardly possesses an ecclesiastical character. The form is nearly that of a Greek cross, 350 ft. in length and 260 ft. in breadth, surmounted by a majestic dome (264 ft. in height), terminating in a lantern and surrounded by a gallery and balustrade. The portico, which is approached by a flight of 11 steps, occupying the entire breadth of the edifice, is supported by a triple row of handsome Corinthian columns, 60 ft. in height.

The *Pediment* above the portico, 127 ft. in length and 22 ft. in height, contains a fine *group in high relief by *David d'Angers*. The principal figure, 15 ft. in height, represents France in the act of distributing garlands to her sons; to the l., under the protection of Liberty, several illustrious civilians are represented: Malesherbes (p. 95), Mirabeau (p. 170), Monge (p. 116) and Fénélon; then Manuel, Carnot, the celebrated general of engineers and leader of the wars of the first revolution, Berthollet, the chemist, and Laplace, the mathematician. A second row consists of the artist David, Cuvier, Lafayette, Voltaire,

Rousseau and the physician Bichat. To the r., beside a figure emblematic of History, are soldiers of the republic and of the empire: among them Bonaparte as leader of the Italian army; behind him an old grenadier leaning on his musket, sternly emblematic of Service.

In front of the entrance are two groups in sandstone by *Maindron*, representing Ste. Geneviève inducing Attila, the chieftain of the Huns, to abstain from devastating Paris, and the baptism of the Franconian king Clovis by St. Remigius.

The interior consists of a spacious rotunda, flanked by a gallery supported by Corinthian columns. The names of those who fell in the revolution of 1830 were formerly engraved on the pillars in gilded letters, but are now concealed by the new wainscoting. The nave and transepts are adorned with copies of eight of the frescoes in the Vatican by Raphael and Michel Angelo.

The staircase (328 steps) leading to the *Dome* is to the left, by the side-altar. Admission 20 c.; parties limited to a certain number. The visitor will here have an opportunity of inspecting the painting of the dome by *Gros*, executed in 1824, for which the artist received a remuneration of 100,000 fr. This fine composition, which covers a superficies of 3256 sq. ft., represents Ste. Geneviève receiving homage from Clovis, the first Christian monarch of France, Charlemagne, St. Louis and Louis XVIII. In the heavenly regions above are represented Louis XVI., Marie Antoinette, Louis XVII. and Madame Elisabeth, the "martyrs of the revolution".

A farther ascent of 94 steps leads to the gallery, which commands a magnificent and extensive view, but less picturesque than the prospect from the Tour St. Jacques or that commanded by Notre Dame, as from this point the course of the Seine and the bridges are not visible.

The entrance to the *Vaults (Caveaux)* is behind the high altar. Admission 2 fr. for one or more persons; a solitary visitor therefore usually waits till a party is made up and pays his share of the fee; parties are most frequently formed between 3 and 4 p. m. *Mirabeau* was the first whose remains were deposited here, April 5th, 1791. Near him was placed *Marat*, the most furious of the Jacobins, who fell July 13th, 1793, by the hand of Charlotte Corday. Subsequently, however, both the bodies were removed by order of the Convention; *Mirabeau* was reinterred in the cemetery of Père Lachaise, whilst the remains of *Marat* were ignominiously cast into the sewers of the Rue Montmartre, near the Passage du Saumon of the present day.

About the same period "monuments" were here erected to *Voltaire* and *Rousseau*; the former, "*aux manes de Voltaire*", bears the inscription: "*Poëte, historien, philosophe, il agrandit l'esprit humain et lui apprit, qu'il devait être libre. Il défendit*

Calas, Sirven, de la Barre et Montbailly; combattit les athées et les fanatiques; il inspira la tolérance; il réclama les droits de l'homme contre la servitude de la féodalité." The sarcophagus of Rousseau bears the inscription: "*Ici repose l'homme de la nature et de la vérité*"; issuing from it is represented a hand with a burning torch, a somewhat inappropriate emblem of the "light" which the great philosopher diffused around him. Both these tombs are, however, empty, the remains of the two philosophers having been secretly removed after the Restoration and interred in some unknown spot.

Napoleon I. also caused several of the most eminent men of his time to be interred here; among others may be mentioned *Lagrange*, the mathematician, *Bougainville*, the circumnavigator, Marshal *Lannes* and a number of senators.

In the centre of these vaults a remarkably loud echo may be awakened by the faintest sound. — A model of the edifice in plaster of Paris is also shown.

The Pantheon was one of the headquarters of the insurgents in June, 1848, and was obstinately defended during two days against the attacks of the troops and the National Guard. The barricades in the vicinity were, however, soon demolished by the cannonade, and the insurgents compelled to yield.

Opposite to the portico is situated the *Mairie du 5^e Arrondissement*, erected in 1849, and on the other side the *Ecole de Droit*, the seat of the legal faculty of the university (p. 138), the latter erected by Soufflot, the architect of the Pantheon. The lectures are public. Vacation in September and October.

On the N. side is situated the spacious edifice, erected by *Labrousse* and completed in 1850, which contains the **Library of Ste. Geneviève**. On the walls are inscribed a long series of names of eminent literary men of all nations. In the medallions the monogram S. G. (Ste. Geneviève) frequently recurs.

The vestibule is adorned with busts of St. Bernard, Montaigne, Pascal, Molière, Lafontaine, Bossuet, Massillon, Voltaire, Buffon, Laplace, Cuvier, Mirabeau, Rousseau, Montesquieu, Fénélon, Racine, Corneille, Poussin, Descartes, L'Hôpital.

The inscription over the staircase is as follows: *Bibliothèque Sainte Geneviève fondée par les Génovéfains en 1624, devenue propriété nationale en 1790, transférée de l'ancienne abbaye dans cet édifice en 1850.* The wall of the staircase is adorned with a copy (by *Blaze*) of the School of Athens in the Vatican by Raphael, and medallions in fresco emblematic of Poetry, Theology, Philosophy and Justice. The upper *Library Hall, the finest saloon of this description in Paris, in which iron is admirably adapted to architectural purposes, is upwards of 300 ft. in length, 60 ft. in breadth and 40 ft. in height. The double arched roof is supported by a series of graceful iron columns resting on stone

basements, between which and along the walls the bookcases are arranged. Long rows of tables, capable of accommodating 420 persons, are placed here for the convenience of readers. The library is open to the public from 10 till 3 o'clock, for students from 6 to 10 p. m.

The collection of books, which are judiciously arranged in the upper, as well as in the lower apartments, was originated by Cardinal La Rochefoucauld in 1624, and now consists of upwards of 200,000 printed books and 7000 MSS. Among the former are a considerable number of "incunabulæ", or specimens of the earliest period of printing, when the art was still in its infancy ("in cunabulis"), and a valuable series of periodicals from the 17th cent. to the period of the empire. — Vacation from Sept. 1st to Oct. 15th.

St. Etienne du Mont, the handsome, late-Gothic church in the vicinity, with a portico in the Renaissance style, see p. 163.

22. Jardin des Plantes.

The horticultural portion is open daily from daybreak to dusk, the zoological (*Ménagerie*) from 11 to 5 (Sundays till 6) o'clock between March 1st and Oct. 31st, from 11 to 4 during the remainder of the year (sometimes, however, closed in winter and in unfavourable weather).

Admission (1—4 o'clock) to the interior of the rooms in which the animaux féroces, the snakes and apes are kept, may be obtained on application to the *Administration*, Rue Cuvier 57, or to one of the professors. Permission must be obtained in the same manner to see the animals fed (2—3 o'clock, according to the season).

The *Museum of Natural History* (comprising zoological, botanical, geological, mineralogical and anatomical collections) is open to the public on Tuesdays and Thursdays from 2 to 5, on Sundays from 1 to 5, in winter till 4 o'clock; strangers are admitted on Tuesdays, Thursdays and Saturdays from 11 to 2 by ticket, obtained at the Administration.

The *Hothouses (Serres)* are accessible on Mondays, Wednesdays and Thursdays from 10 to 2 and from 3 to 6 o'clock to those provided with a card of admission, to be obtained from the professor of botany†.

The visitor is recommended to enter the Jardin des Plantes by the N.W. gate in order to obtain a general view of the garden

† The letter of application should be furnished with a stamp of 10 c. and addressed to "Monsieur Decaisne, Professeur au Jardin des Plantes". The following may serve as a formula:

"Monsieur, j'ai l'honneur de vous prier de vouloir bien m'autoriser à visiter (avec ma famille) les serres du Jardin des Plantes. Agrérez, Monsieur, l'assurance de la parfaite considération de votre très-humble serviteur".

from the Gloriette (p. 143), whence he should proceed to inspect the various collections, reserving his walk through the garden for the hour when these are closed (see above). One day will probably suffice for a superficial inspection of the gardens but anything approaching to an acquaintance with the objects of interest in the museum can only be acquired by repeated visits.

In the vicinity of the botanical gallery is a *Café*, in front of which stands the oldest acacia in Europe, having been planted by *Robin*, gardener of Louis XIII., the first introducer of the tree (*Robinia Pseudacacia*).

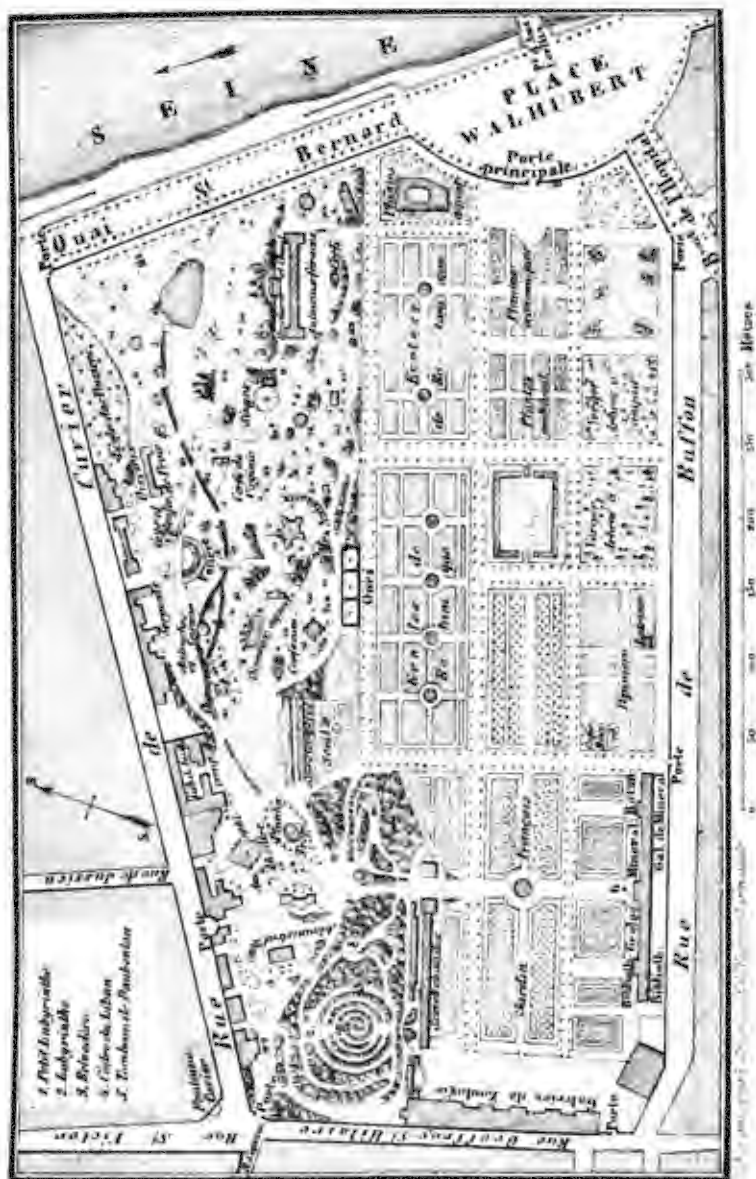
The ****Jardin des Plantes**, situated on the S.E. side of Paris, extends from E. to W., from the Pont d'Austerlitz (which after the entrance of the Allies into Paris received the name of *Pont du Roi* and is inscribed with the names of the officers who fell at Austerlitz) to the Rue Geoffroy St. Hilaire, a distance of nearly 700 yds.; its greatest breadth, near the E. extremity, is about 400 yds. Almost everything connected with natural science which Paris contains appears to be here concentrated: living plants and animals, rare collections, laboratories, library etc. The lectures, to which the public have gratuitous access, are delivered in the *Amphitheatre*, a saloon capable of containing 1200 persons. At the entrances to the garden and at the doors of the amphitheatre lists of the lectures are usually posted up; they comprise zoology, physiology, anatomy, chemistry, physical science, mineralogy, geology and botany, and are given by a staff of about 15 professors. Scientific men of European celebrity have received their education here; among others may be mentioned the eminent botanists de Jussieu (Bernard d. 1776, Laurent d. 1836, Adrien d. 1853), the mineralogists Daubenton (d. 1799) and Haüy (d. 1822), and the zoologists Buffon (d. 1788), Lacépède (d. 1826), Cuvier (d. 1832) and Geoffroy St. Hilaire (d. 1844).

The project of laying out the Jardin des Plantes was first formed in 1626, and steps for putting it into execution were taken by *Guy de Labrosse* about 1635. In 1732 the celebrated *Buffon* became director of the gardens, and was the originator of all the collections of the present day. He died here in July 1788, whilst in the zenith of his reputation.

His successor was *Bernardin de St. Pierre*, under whose auspices (1794) the animals preserved in the menageries of Versailles and Raincy were transferred to the "Jardin du Roi", as this garden was at that time termed.

Under Napoleon I., who strongly favoured the progress of natural science, the collections were considerably enlarged.

In 1805 *Humboldt* presented a collection of 4500 tropical plants, brought by him from America, 3000 of which belonged to species hitherto unknown. To his intercession the garden was indebted for its preservation from injury on the entrance into



Paris of the allied troops in 1814. It is now more correctly termed the "*Museum d'Histoire Naturelle*", although its original appellation is still more commonly employed.

Opposite to the N.W. entrance, at the corner of the Rue St. Victor and the Rue Cuvier, stands the **Fontaine Cuvier**, erected during the reign of Louis Philippe. The figure in a sitting posture, with the inscription "*rerum cognoscere causas*", as well as the figures of animals, indicate the object which the natural sciences have in view.

Entering the gardens by this gate, the visitor ascends by the tortuous paths of the *Labyrinth* to the "*Gloriette*", a pavilion erected on the summit of a slight eminence which was once a heap of rubbish thrown here by the inhabitants of the Quartier St. Victor. On one of the pillars, under the sun-dial, is the inscription: "*Horas non numero nisi serenas*". (I count none but the bright hours.) The view from this point comprises a large portion of the city and its environs in the direction of Montmartre, Vincennes and Sceaux.

On the E. slope of the eminence is a magnificent cedar of Lebanon, the first seen in France, presented in 1734 by Dr. Collinson, an English physician, and planted here the following year by the elder de Jussieu. It now measures upwards of 11 ft. in circumference, and is still in a thriving condition. At the foot of the slope is a monument to the memory of *Daubenton* (d. 1799), a scientific man of high reputation, and superintendent of the collections of the Jardin des Plantes.

In the vicinity is situated the *Administration*, or manager's office, where, on exhibiting a passport (or visiting-card), strangers are provided with cards of admission (p. 141).

The Zoological Museum (*Galerie de Zoologie*), adjoining the labyrinth to the S., is nearly 400 ft. in length, with the entrance in the centre. The *Ground-Floor* contains (in the corridor to the l.) an extensive collection of zoophytes etc.; also stuffed animals, such as elephants, rhinoceroses and hippopotami. On the staircase to the first floor, a collection of fishes.

First Floor. 1st Room: fishes, tortoises; 2nd: snakes, lizards, crocodiles; 3rd: crabs, lobsters etc.; 4th: apes; 5th: shells, sponges, zoophytes, coral, ammonites, belemnites, numerous species of oysters; 6th: birds' eggs and nests, in the centre of the room a fine statue in marble by Dupaty, "*alma parens rerum*".

The visitor proceeds hence to the *Second Floor*; on the staircase a collection of fish; 1st Room: bears, foxes, weasels, kangaroos; 2nd: lions, tigers, cats, bears, rats, mice, hares, rabbits, snails, insects' nests; 3rd: birds, butterflies; 4th: the large mammiferous animals, giraffes, camels, buffaloes, reindeer, stags.

The building which contains the *Library*, and the *Geological, Mineralogical and Botanical Collections*, is 550 ft. in length and consists of a basement story only.

The vestibule of the Geological Department contains a large fresco recently executed, representing scenes from the Arctic regions. The E. and W sides of the hall are also adorned with paintings: W., the limestone cliffs of the Flutschberg and the fall of the Staubbach near Lauterbrunnen, alluvial land formed by the Aare between Meiringen and Brienz; E., the Rosenlaui Glacier in the Bernese Oberland, the eruption of Mount Vesuvius in 1822, the volcanic islands of Stromboli, basaltic lava near the waterfall of Quereil in the Department of Puy de Dôme. In the centre of the hall a statue of *Cuvier* in marble, by David d'Angers. This collection is admirably arranged and affords every facility to visitors who desire to examine it minutely, some of the specimens being arranged geologically, others chemically, others according to their uses in domestic economy. To give a detailed description of these would, however, be beyond the scope of the present volume.

At the entrance to the Botanical Department stands a statue of *Adrien de Jussieu*, by Héral. Non-professional visitors will find this collection similar and in some respects inferior to that at Kew: specimens of wood, bark, roots, models of fruit, fossil plants etc. The following objects of interest deserve special mention: models in wax of fungi, executed by Pinson, presented to Charles X. by the emperor of Austria and valued at 1000 L.; huge trunks of palm-trees; a large round table formed of a solid slab of the wood of the Baobab tree.

The Library, consisting of works on natural history and comprising a valuable collection of MSS. and original drawings, is situated in the S.W. wing of the building above mentioned.

The Cabinet of Comparative Anatomy, situated on the N. side of the garden, resembles other collections of the same description: human and other skeletons, anatomical sections of animals, casts of the heads of criminals, as well as of eminent musicians, authors etc.

The Zoological Garden (*Ménagerie*) is the most frequented portion of the entire establishment. An idea of its arrangements will be best formed by consulting the annexed plan. The pentagonal building in the centre (*Rotonde des grands animaux*) contains the large vegetable-feeders: elephants, giraffes, hippopotami etc.; in the long building on the W. side are kept the beasts of prey (*animaux féroces*): lions, tigers, hyenas, wolves etc. The interior arrangements of the different cages and pavilions can only be inspected by special permission (p. 141), or in some cases by a trifling fee to the attendant.

The large semicircular *Palais des Singes* ("palace of monkeys") is a constant source of attraction to spectators. The same may be said of the

Bears' Den (*Fosse aux ours*), "Martin" (named after his predecessor brought from Bern) being frequently called upon to exhibit his uncouth gambols. Some years ago one of the keepers ventured to descend into the den during the night for the purpose of recovering a coin which had accidentally fallen in. The bear immediately attacked the intruder, and the unfortunate man paid for his temerity with his life.

The confined space in front of the *Elephant's Cage* is always crowded, its inmate being an unflinching source of amusement.

Birds and *Snakes*, *Crocodiles*, *Chameleons* and *Tortoises* are kept in cages and sheds on the N. side of the garden.

The Botanic Garden is intersected by three beautiful avenues of lime and chestnut-trees, and perfumed with the fragrance of the choicest flowers, which render it one of the most delightful promenades in Paris. — Kitchen-herbs are denoted by green labels, medical plants by red, poisonous plants by black, those employed in dyeing by blue, and ornamental plants by yellow.

The *Nursery of Forest-trees* occupies the S.E. side of the garden.

23. The Gobelins.

The "*Manufactures Impériales de tapisseries des Gobelins et de tapis de la Savonnerie*", Rue Mouffetard 254, is accessible to strangers on Wednesdays and Saturdays, from 2 to 4 o'clock in summer and from 1 to 3 in winter: admission is obtained gratuitously on presenting a passport or visiting-card, or by tickets procured from the administrator (M. l'administrateur de la manufacture impériale des Gobelins).

The Gobelins is situated about 2 M. from the Louvre and may be conveniently visited on the same day as the *Pantheon*, 1 M. distant, or the *Jardin des Plantes*, $\frac{1}{2}$ M. distant.

At the S.E. extremity of Paris, on the l. bank of the Seine, the brook *la Bièvre* skirts the city and falls into the Seine above the Pont d'Austerlitz. During several centuries its water has been considered peculiarly adapted for dyeing purposes. In 1450 *Jean Gobel* erected a dyeing establishment on its banks, which was combined by his successors with a manufactory of tapestry.

These manufacturers had acquired such a high reputation about the middle of the 17th cent., that *Colbert*, the minister of Louis XIV., a warm promoter of industrial enterprise, caused the establishment to be purchased and carried on at the expense of government.

After the lapse of years, however, the manufactory was found to yield profits totally inadequate to the expense of its mainte-

nance. It was therefore converted into and still continues to be an establishment which supplies the family of the reigning monarch with the choicest fabrics which art can produce. Its manufactures are also presented as gifts to foreign courts, personages of high rank, ambassadors etc.

The same remarks apply to the *Savonnerie*, a carpet manufactory founded in 1604 by Marie de Médicis, which derived its appellation from having been originally established in a soap manufactory, but was in 1826 transferred to the same building as the Gobelins.

About 150 workmen are employed in these establishments, each of whom receives 1000—5000 fr. per annum. These are of course all intelligent men of a superior class, and style themselves “artistes-ouvriers”.

The work requires the utmost patience and the most practised eye. An area of 6 sq. inches is the average daily task of each workman. The visitor will, therefore, hardly be surprised to learn that many years are sometimes requisite for the execution of the larger designs, which when complete are worth 2000—6000 L.

There is of course here little scope for originality, the object of the work being simply the accurate imitation of paintings and other designs. The perfection, however, to which the art has attained is truly astonishing, and its results may be not inaptly compared to literary works translated from some foreign language by a masterly hand.

The exhibition-rooms are so limited in size that the designs exposed to view are frequently removed to make way for the newer works. In January, 1867, the following designs, about 100 in number, were exhibited. (The name in *Italics* are those of the artists from whose pictures the designs have been copied.)

1. The School of Athens, *Raphael*; 2. and 3. Parnassus, in fragments, *Raphael*; 4. Triumph of Bacchus, *Raphael* and *Noël Coypel*; 5.—8. Arabesques; 9. The family of Darius at Alexander's feet, *Lebrun*; 10. Entrance into Babylon of Alexander the Great; 11, 12. Curtains; 13.—16. Animals; 17. Saturn, *Boulongne*; 18. Juno, *Boulongne*; 19. Portrait of the painter Boucher; 20. Neptune, *Boulongne*; 21. Coats of arms; 22. The Seine; 23. Song; 24. Apollo; 25. Madonna, *Maratte*; 26. Horse torn to pieces by wolves, *Snyders*; 27. Venus in the work-shop of Vulcan; 28. Silenus; 29. Peace; 30. Rinaldo and Armide; 31. Clytia metamorphosed by Apollo into a flower; 32. Rape of Proserpine, *Vien*; 33. Triumph of Amphitrite; 34. Hector's farewell, *Vien*; 35. Contest of Mars and Diomede, *Le Doyen*; 36. Meleager surrounded by his family entreating him to take up arms against the approaching enemy, *Menageot*; 37. Napoleon in the plague-hospital at Jaffa, *Gros*; 38. Bonaparte pardoning the rebels at Cairo, *Guérin*; 39. Napoleon restoring his arms to the com-

mandant of Alexandria, *Mulard*; 40. Napoleon issuing commands on the morning of the battle of Austerlitz, *Horace Vernet*; 41. The surrender of Vienna, *Girodet-Trioson*; 42. French soldiers finding their flags in the arsenal in Innsbruck, *Meynier*; 43. Napoleon and the Princess Hatzfeld, *Boisfremont*; 44. Napoleon receiving the Persian ambassador, *Mulard*; 45. Portrait of the empress Josephine, *Lethière*; 46. Napoleon and Alexander on the Niemen, *Gautherot*; 47. Napoleon and the Queen of Prussia at Tilsit, *Berton*; 48. Napoleon presenting a Russian soldier with the cross of the legion of honour, *Debret*; 49. The imperial arms; 50. The Italian arms; 57. Boreas carrying off Orithia, from the marble group in the Jardin des Tuileries; 52. Louis XVIII., *Gérard*; 53. The dauphin, *Lawrence*; 54. Zeuxis seeking among the fairest of the women of Greece for a model for his Juno Lucina, *Vincent*; 55. Louis XVI.; 56. The same; 57. Chelonis following Cleombrotus into exile, *Lemonnier*; 58. Marie Antoinette and her children, *Madame Lebrun*; 59. Sylvia rescued from a monster by Amyntas, *Boucher*; 60. Filial love, *Guérin*; 61. Phædra and Hippolytus, *Guérin*; 62. Pyrrhus protecting Andromache, *Guérin*; 63. Peter the Great on the lake of Ladoga, *Steuben*; 64. Conspiracy of the Strelitzes, *Steuben*; 65. Joan of Arc, *Blondel*; 66. Ste. Clotilde, *Guérin*; 67. Joseph and his brethren, *Coyzel*; 68. Paul preaching at Athens; 69. Paul and Barnabas refuse to receive sacrifice, *Raphael*; 70. The wolf and the lamb; 71. The two dogs; 72. Spring, *Steinheil*; 73. Autumn, the same; 74. Incremation of the body of Phocion, *Meynier*; 75. Foundation of the museum at Versailles, *Alaux* and *Couder*; 76. The Louvre and Tuileries; 77. Venus, Juno and Ceres, from pictures in the Villa Farnese by *Raphael*; 78. Psyche's return from the infernal regions, *Raphael*; 79. Jupiter and Cupid, *Raphael*; 80. Assembly of the gods; 81. Ch. Lebrun, *Couder*; 82. Portrait of Charles Lebrun the painter, *Largillière*; 83. Colbert, *Lefebvre*; 84. Christ in the sepulchre, *Champaigne*; 85. Louis XIV., *Rigaud*; 86. The Transfiguration, *Raphael*; 87. Assumption of the Virgin, *Titian*; 88. 89. Napoleon III. and the Empress Eugénie; 90—94. Flowers and animals; 95. Madonna, *Raphael*; 96. Jupiter under the form of Diana at the feet of the nymph Calisto, *Boucher*; 97. Venus, *Boucher*. Among the copies in process of execution are: 98. Madonna, *Raphael*, begun in 1859; 100. The Gossip, *Boucher*, begun in 1860; 108. Muses, *Lesueur*.

The buildings in which the manufactory is established, as well as their situation, are far from attractive. The long Rue Mouffetard is inhabited by the poorest classes only and is the head-quarters of rag-collectors (*chiffonniers*).

In the same street is situated the church of *St. Médard*, containing the "wonder-working" shrine of a certain Abbé Paris, to

which in 1732 Louis XV. forbade pilgrimages to be made. This gave rise to the witticism :

*"De par le Roi, défense à Dieu,
De faire miracle en ce lieu."*

24. Hôtel des Monnaies.

One half of the space on the Quai Conti, between the Pont Neuf and the Pont des Arts, is occupied by the extensive buildings (completed in 1755) of the Mint, which are upwards of 120 yds. in length. The exhibition-rooms are open to the public on Tuesdays and Fridays from 12 to 3 o'clock; the mint itself, the work-rooms, laboratories etc. are accessible on the same days at the same hours by special permission of the director, for which application should be made to "Monsieur le Président de la Commission des Monnaies et des Médailles, à l'Hôtel des Monnaies". (Comp. form given at p. 141.)

The staircase to the r. in the vestibule ascends to the exhibition-rooms. Beginning on the left hand side in the principal room, the visitor will perceive an interesting collection of medals, arranged chronologically, from the time of Charlemagne down to the present day. Those of the reign of Louis XIV. and Louis Philippe are especially numerous; the first case by the window also contains medals of Luther, Bucer, Melancthon and Ignatius Loyola.

To the r. are exhibited coins of various states. The last case contains the most ancient, those of the Merovingian period.

The three cases by the window to the r. contain a series of smaller medals (*jetons particuliers*).

The following rooms contain models of dies, a collection of medals of the period of the consulate and the empire, and others in commemoration of the German campaigns of 1805—1807. A model of the *Vendôme Column*, which is placed here, with the statue of the emperor in his coronation robes, affords the visitor a better opportunity of examining the relief and other details than the original itself. Here too is a bust of Napoleon I. by Canova, executed in 1806, and a cast of the emperor's face taken 20 hours after death.

The upper apartments contain a collection of old dies, royal seals and other objects of little interest.

The *Laboratoire* and *Ateliers*, with their steam-engines, furnaces and machinery, are well worth visiting. The coining-machines, the invention of M. Thonnellier, are highly ingenious. — In the same establishment are performed all the operations of assaying and stamping the gold and silver wares of the jewellers, as well as the coinage of private medals and counters, an especial privilege of the Parisian mint.

Pont Neuf, see p. 98.

25. Institut de France.

This singular looking edifice is situated on the Quai Conti on the l. bank of the Seine, at the S. extremity of the Pont des Arts and opposite to the Louvre. It has two lateral projecting pavilions with arcades and is surmounted by a dome; the approach is adorned with a fountain and two figures of lions. The institution was originally founded by Cardinal *Mazarin* for the education of youths from the newly acquired provinces of Roussillon, Pignerol, Flanders and Alsace. It was erected in the latter half of the 17th cent. and occupies the site of the *Tour de Nesle*, the traditional scene of many a dark tragedy.

Though originally called the *Collège Mazarine*, it was popularly known as the *Collège des Quatre Nations*. During the revolution it was converted into a prison, but was in 1795 ceded by the Convention to the *Académies*, or societies of savants, who had hitherto held their sessions in the Louvre, and its appellation changed.

The Institut de France consists of five departments:

1. The *Académie Française*, the principal labour of which is the supervision of the French language and its orthography and the publication of the *Dictionnaire de l'Académie*. The annual session takes place on the first Thursday in May, the weekly meetings every Thursday at 3 o'clock

2. The *Académie des Inscriptions et Belles Lettres* is devoted to the study of the ancient languages and to archæological research. Annual session on the first Friday in July, weekly meetings every Friday at 3 o'clock.

3. The *Académie des Sciences* (mathematics and natural science) holds its meetings, to which the public are admitted, every Monday at 3 o'clock; annual session on the last Monday in January.

4. The *Académie des Beaux Arts* (painting, sculpture, architecture, musical composition) holds its annual session on the first Saturday in October, its weekly meetings every Saturday at 3 o'clock.

5. The *Académie des Sciences Morales et Politiques* (philosophy, history, political economy) meets every Saturday at 12 o'clock; annual session on the first Saturday in January.

The Institut numbers upwards of 200 members, whose complement is replenished by election when necessary. Each member receives an annual sum of 1500 fr. The title of "Membre de l'Institut" is the object of the highest aspirations of every literary and scientific Frenchman.

Strangers, and especially the learned, will therefore find a visit to some of these meetings of the highest interest. They will here in the *Palais de l'Institut* have an admirable opportunity of hearing discussions in which the most eminent French

savants take part. The grand session of the five departments combined is held on Aug. 15th (Napoleon's Day) in what was formerly the church, when the annual distribution of prizes takes place. By a decree of April, 1855, the period of the annual session of each academy separately is determined by the minister of instruction.

Strangers obtain access to these meetings by addressing a written application to the secretary of the department they desire to visit†.

Strangers are not admitted to the valuable and admirably arranged *Library* of the Institut unless accompanied by a member. A second library, the *Bibliothèque Mazarine* (in the first court, to the l. of the entrance), contains 120,000 vols., 50,000 MSS. and many valuable antiquities and curiosities. Admission daily from 10 to 3 o'clock. Vacation from Sept. 15th to Nov. 1st.

26. Ecole Impériale des Beaux Arts.

In the immediate vicinity of the Institut de France, on the W. side, is situated the Ecole des Beaux Arts, entrance Rue Bonaparte 14, accessible daily from 10 to 4 o'clock (fee 1 fr.); in September on Wednesdays, Thursdays and Fridays only. The fine arts taught here are divided into two sections, one for painting and sculpture, the other for architecture. The edifice itself, completed in 1838, is admirably adapted to the purpose for which it was erected. It occupies the site of the former convent des *Petits Augustins*, in which at the period of the first revolution a large number of valuable monuments and relics of the middle ages were collected by the indefatigable and praiseworthy exertions of the painter M. Alex. Lenoir.

This *Musée des Monuments Français*, as it was termed, was abolished by Louis XVIII. in 1816, and most of the monuments restored to the churches and cemeteries from which they had been removed.

A railing separates the first court of the Ecole des Beaux Arts from the Rue Bonaparte. Here, as well as in the other

† The application may be worded as follows: "Monsieur, je prends la liberté, en qualité d'étranger, de vous prier de vouloir bien m'autoriser à assister à la prochaine séance de l'Académie des . . .

Serait-ce abuser de votre obligeance que de vous prier de vouloir bien adresser cette autorisation à l'adresse ci-dessous.

Veuillez bien, Monsieur, excuser mon importunité et recevoir à l'avance les remerciements de

votre très-humble serviteur"

Name, profession and address should be written very distinctly, and the letter furnished with a postage stamp of 10 c. For one of the weekly meetings the address is: "A Monsieur le Secrétaire perpétuel de l'Académie des . . . (mentioning the name of the department) au Palais de l'Institut"; for one of the annual sessions: "A Monsieur le Chef du Secrétariat de l'Institut, au Palais de l'Institut".

courts, all the fine architectural fragments which survived the dissolution of the Musée des Monuments Français have been built into the walls. Thus a kind of *museum has been formed, in which a number of highly interesting relics of mediæval architecture are preserved.

In the first open court to the r. the celebrated portal of the Château d'Anet, which Henry II. caused to be erected in 1548, by Jean Goujon and Philibert Delorme, for Diana of Poitiers, forms the entrance to the *Chapelle Sixtine*. In the interior of the chapel is a fine copy by Sigalon of Michel Angelo's Last Judgment, occupying the whole of the wall at the end. The chapel derives its name from this and copies of the other twelve great frescoes by Michael Angelo in the Sixtine Chapel at Rome. It contains a collection of casts of celebrated antiques, several works of Michael Angelo etc. In a separate chamber there is a small model of the colossal elephant with which Napoleon I. proposed to adorn the Place de la Bastille.

In the court, adjacent to the portal, some fragments built into the wall once belonged to the Hôtel de la Trémouille, which formerly stood in the Rue des Bourdonnais, interesting relics of a fine edifice of the 14th cent.

The first court is divided into two portions by the *Arc de Gaillon*, or façade of a partly Gothic, partly Renaissance palace of that name erected in 1500 by Cardinal d'Amboise, minister of Louis XII. It was carefully transported hither and re-erected by M. Lenoir.

The principal building, which bounds this court on the W. side, upwards of 80 yds. in length, contains a number of statues, copies from the antique, the work of young French students of art at Rome, whither the most meritorious of the pupils of the Ecole des Beaux Arts are sent at the expense of government to complete their studies. Three rooms in the upper story contain works of all the pupils who have since 1721 been selected to be sent to Rome; in others are portraits of professors, and models of ancient structures in plaster of Paris or cork: the amphitheatres of Arles and Orange, the Colosseum, the Baths of Augustus, the leaning tower of Pisa etc..

The amphitheatrical examination-hall, the most interesting part of the establishment, contains a celebrated *picture by *Paul Delaroche* (d. 18.6), painted on the hemicycle of the wall. The greater number of the 75 figures represent celebrated artists of all ages and nations, slightly in excess of life-size. On a lofty throne in the centre, as representatives of the three arts, the three great Greek masters, Phidias the sculptor, Iktinos, the architect of the Parthenon, and Apelles the painter. Four female figures in front of these represent Greek and Gothic (l.). Roman and Renaissance (r.) art. The Muse of Gothic art with

long fair hair is a portrait of the artist's wife, a daughter of Horace Vernet. — A large and admirably executed engraving from this picture may be obtained at the magazine of Goupil et Comp., Boulevard Montmartre 19, the *épreuves d'artiste* at 600 fr., *épreuves avec la lettre* 150 fr.

27. Palais du Corps Législatif.

The Place de la Concorde is connected with the l. bank of the Seine by a bridge of the same name, opposite to which is situated the posterior façade of the **Palais du Corps Législatif**, an edifice in the style of a Greek temple, adorned with allegorical statues and reliefs. In front of the principal façade in the Rue de l'Université is a marble statue by *Feuchères* representing Law, erected in 1855 by a minister of the Emperor. The palace, formerly *Palais Bourbon*, was commenced by Girardini in 1722 for the dowager Duchess of Bourbon and continued by Mansard. The Prince of Condé expended 20 million fr. on the edifice. In 1795 the Council of the Five Hundred held their sessions here, and subsequently the Chamber of Deputies, whose president resides in the palace. Access daily (gratuity of 1 fr. or more), except during the session. In order to obtain permission to visit the gallery (see below) application must be made to the president, either by prepaid (10 c.) letter, or by a verbal request accompanied by a visiting-card.

The principal saloons in the palace (entrance from the river) are: the *Salle de la Paix*, with ceiling painted by *Horace Vernet* and several copies of antiques; *Salle du Trône*, now disused, as the Chambers are now opened at the Louvre (p. —); in the *Salle Casimir Périer* the statues of Mirabeau and Bailly, the well-known mayor of Paris in 1786, by *Jaley*, C. Périer by *Duret*, and General Foy by *Desprez*; in the *Salle des Conférences*, decorated by *Heim*, a Mazeppa by *H. Vernet*. The *Assembly Hall*, decorated with allegorical statues, has retained its original form. Here, on Feb. 24th, 1848, the Duchess of Orleans with her two sons, the Count of Paris and the Duke of Chartres, appeared before the National Assembly in order to endeavour to secure the throne for them. On May 15th of the same year the National Assembly was expelled hence by the Socialists, and order restored by the National Guard. Since 1863 the number of deputies has been 283 (under the July kingdom 459). A limited number only of cards of admission to the sittings is issued; application should be made in writing to the president or to the ambassador of the traveller's nationality.

The *Galerie du Corps Législatif* (entered from the W. portal in the Rue de l'Université) contains about 50 modern pictures, among which are several of great merit.

At the entrance marble statues: 51. Arethusa, *Durand*, 1865; 52. Bathsheba, *Ottin*, 1864; at the opposite extremity: 49. Mercury, *Chapu*, 1863; 50. First Attempt, *Delorme*, 1863.

Pictures: r. 44. Charge of the artillery-guards at Tractir in the Crimea (Aug. 16th, 1855), *Schreyer*, 1865; r. 28. Two Italian Abbés playing at chess, *Leleu*, 1864; r. *42. Charlotte Corday arrested and protected after the murder of Marat (July 23rd, 1793), *Henri Scheffer*, 1831; l. 7. Sheepfold, *Brendel*, 1863; l. 5. Winter Scene, *Bodmer*, 1850; l. 30. St. Lucia at Naples, *Bodmer*, 1837; r. 20. Portrait, *Hersent*, 1819; r. *46. Oxen going to work, *Troyon*, 1815; r. 12. Hide and Seek, *Duverger*, 1864; r. 39. Scene from the Night of St. Bartholomew, *R. Fleury*, 1833; r. 21. Joan of Arc, *Ingres* (d. 1867); l. 27. Gathering carnations in Picardy, *Laugée*, 1860; l. 16. "Long live the 34!" *Gros-Claude*, 1835; l. 9. Evening, *Breton*, 1861; l. *24. The Promenade, *Knaus*, 1855; r. 19. Scene at a Mont de Piété, *Heilbuth*, 1861; r. *6. Hay Harvest, *Rosa Bonheur*, 1855; r. 26. Pine Forest near Pisa, *Lanoue*, 1861; l. 31. Palace and Town of Pau, *Ouvrié*, 1844; l. 22. Ebb-tide, *Isabey*, 1833; l. 47. Sea-piece, *Wyld*; r. 96. Louis XIV. imparting his benediction to his grand-nephew, *Hersent*, 1824; r. 43. Cossack horses in the snow, *Schreyer*, 1864.

In the following cabinet: Tambourine-player, *A. Hesse*; 36. Sea-piece, *Place*, 1849; 32. Spring, *Palizzi*, 1852; 10. Dante and Virgil on the shores of Tartarus, *Curzon*, 1857; 35. Louis XV. visits the battle-field of Fontenoy, *Philippoteaux*, 1840; 1. Festival at Genzano near Rome, *Achenbach*, 1865.

The other saloons are richly decorated, but contain nothing of special interest.

Above the Pont de la Concorde, opposite the *Palais de la Légion d'Honneur*, is situated the *Pont de Solferino*, constructed in 1858—59, inscribed with the names of victories gained in the Crimea.

28. Musée d'Artillerie.

Church of St. Thomas d'Aquin.

Since the year 1797 the *Dépôt Central d'Artillerie* has been established in an edifice which was formerly a convent of the Jacobins, adjoining the church of St. Thomas d'Aquin. The spacious apartments of this extensive building contain work-shops, laboratories, models, maps, plans etc., as well as a highly interesting museum, connected with the artillery service. The last-named department is open (gratuitously) to the public on Thursdays from 12 to 4 o'clock. The custodians are usually discharged non-commissioned officers.

The number of objects contained in the *Musée d'Artillerie* is upwards of 4000, for the thorough examination of which a catalogue (1 fr.) is indispensable.

In the passage of the basement-story, the former cloisters of the ancient convent, is suspended the *Chaîne du Danube*, 590 ft. in length and about 8000 lbs. in weight, which was employed by the Turks during the siege of Vienna in 1683 for the purpose of facilitating the passage of the Danube. It formed part of the spoil brought from Vienna by the French in 1805; another similar chain is preserved in the imperial armoury at Vienna. Of the numerous old guns preserved on the ground-floor the finest are two from Algiers, near the staircase leading to the upper stories. Here, too, are exhibited 12 different species of breech-loader, presented by M. Krupp.

A hall on the ground-floor contains a collection of weapons, gun-barrels, projectiles, models of gun-carriages etc. from the time of Louis XIV. down to the present day. Here, too, is preserved one of the Russian torpedos which in 1854 and 1855 occasioned considerable damage to the French and English fleets before Cronstadt. In a glass case at the end of the hall are kept the arms of the emperor of China, brought from Pekin in 1860; adjacent to it, his saddle, Japanese and Mongolian weapons, and other trophies of the Chinese campaign.

The upper floor consists of four galleries and the *Salle des Armures*. The latter contains numerous specimens of armour, most of them of the 15th and 16th centuries, coats of mail, shields, helmets and weapons. Ancient weapons of stone and other curious and valuable relics are preserved in glass cases.

The *First Gallery* contains guns and pistols with flint-locks, cross-bows, inlaid carabines and other weapons of the 16th and 17th centuries. Above the glass cabinet are placed some trophies from the Crimean war.

The *Second Gallery* contains fire-arms, lances and halberds. In the glass cases ancient and modern guns and pistols of rich workmanship: No. 1831. Indian gun; Nos. 1838—1848. Guns from Algiers; No. 1849. A gun inlaid with gold and precious stones, manufactured at Rotterdam and destined by Napoleon I. as a present for the Dey of Morocco.

In the *Third Gallery* more modern fire-arms of various descriptions. In cases oriental weapons and poniards; in glass cabinets Etruscan and Roman arms.

The *Fourth Gallery* contains swords, rapiers, poniards, halberds, falchions.

In the court may be seen several Russian anchors and pieces of ordnance captured at Sebastopol.

The contiguous church of **St. Thomas d'Aquin**, erected 1740, is the parish church of the aristocratic Faubourg St. Germain. It

possesses little to interest the stranger, with the exception of a few good pictures: in the choir frescoes by *Blondel*, and the Ascension, painted on the ceiling, by *Lemoine*; Descent from the Cross by *Guillemot*; St. Thomas Aquinas calming a storm, by *Ary Scheffer*; Christ on the Mount of Olives, a landscape by *E. Bertin*.

Sainte Clotilde, the modern Gothic church of the Faubourg St. Germain, see p. 165.

29. Hôtel des Invalides.

Napoleon's Tomb. Champ de Mars. Manufacture Impériale des Tabacs.

One of the most conspicuous objects in Paris is the lofty dome of the *Église des Invalides*, situated at the S. W. extremity of the city and distinctly visible from every part of it; from a distance the basement appears to be formed by the extensive *Hôtel* itself, which, however, is detached from the church.

By a decree of April 15th, 1670, Louis XIV. founded this splendid institution, "*pour assurer une existence heureuse aux militaires qui, vieillards mutilés ou infirmes, se trouveraient sans ressources après avoir blanchi sous les drapeaux ou versé leur sang pour la patrie*". The structure was commenced in 1671, under the superintendence of the talented architect *Libéral Bruant*, and completed in 1675.

Soldiers disabled by wounds and those who have served for 30 years are entitled to be received into the establishment. The present number of inmates considerably exceeds 2000, of whom about 170 are officers. In case of necessity, however, the institution can accommodate 5000 persons. Besides board and lodging, each inmate receives a small monthly pension, a colonel 30 fr., a major 20 fr., a captain 10 fr., lieutenants and corporals 5—3 fr., privates 2 fr. A loaf of excellent white bread and a bottle of good wine are daily distributed to all inmates alike. On Sundays at 12 o'clock military mass is performed in the church, at half past 12 a parade with military music is held in the Cour d'Honneur (p. 156).

The gate of the court, which is surrounded on three sides by dry moats, 18 ft. in breadth, is approached by the *Esplanade des Invalides*, a double avenue, about 270 yds. long. The sentinels of the gate are posted in the two guard-houses at the entrance.

A "*Batterie Trophée*" of eighteen guns is here placed and employed periodically in firing salutes on grand occasions. To the right (facing the Seine) are two French 24-pounders, which in 1837 were employed in the siege of Constantine; two Austrian cannons, one cast in 1681, the other in 1580, with the inscription in German: *When my song resounds in the air, many a wall will fall before me*"; four Prussian guns, decorated with the images and names of four Electors; a Dutch 24-pounder, captured at

the siege of Antwerp in 1832; four cannons and two howitzers from Sebastopol; a mortar from Algiers. To the left: the first gun is from Wirtemberg, a master-piece of its kind, and is decorated with allegorical statuettes and one of the Duke; a Venetian piece, of 1708; the remaining pieces correspond to those on the r. side.

The remaining portion of the terrace is laid out in small gardens, which it is the privilege of the "invalides" to cultivate; several of them are adorned with small statues of Napoleon I., whose memory is still fondly cherished by the veterans who survive him.

The *Front* of this handsome edifice, with its three pavilions, is upwards of 600 ft. in length. At the corners of the lateral pavilions are placed four groups in bronze, by Desjardins, emblematic of four conquered nations (Burgundy, Germany, Spain, Holland), formerly appertaining to the statue of Louis XIV. in the Place des Victoires, but transferred to their present position in the year 1800.

The building consists of three stories; the dormer-windows are curiously constructed of military trophies in stone, surmounted by helmets. On the tympan above the entrance is an equestrian statue of Louis XIV., with the inscription: *Ludovicus Magnus militibus, regali munificentia in perpetuum providens, has ædes posuit 1675.*

In the large inner court with its open arcades, formerly termed the *Cour Royale*, now *Cour d'Honneur*, the visitor is met by an invalide (1 fr. gratuity) who conducts them through the courts and external portions of the establishment. Different guides (50 c. each) are appointed to show the dining-hall, kitchen, council-chamber and library. The kitchen and dormitories are similar to those of large barracks. On public days visitors are admitted gratuitously to every portion of the establishment.

The *Library*, founded by Napoleon, contains about 30,000 vols. and several MSS. of Sully and Colbert, a copy of David's picture of Bonaparte crossing the St. Bernard, a fine portrait of Napoleon III. by Logier, an equestrian statuette of Marshal Turenne and the Austrian cannon-ball which caused his death near Baden-Baden in 1675; also a large plan in relief of the Hôtel des Invalides.

The vestibule of the *Council-chamber* (*Salle du Conseil*) is adorned with drawings of flags and banners captured in battle and of the arms of French towns. The adjoining apartments contain portraits of the two architects of the edifice, Libéral Bruant and Jules Mansard, and of the following marshals: Lannes, Bessières, Berthier, Brune, Augereau, Masséna, Victor, Lefebvre, Kellermann, Beurnonville, Davoust, Pérignon, Duc de Coigny, Serrurier, Suchet, Gouvion St. Cyr, Ney, Jourdan, Moncey, Oudi-

not, Lauriston, Duc de Belle Isle, Duc de Broglie, Marquis de Vioménil; also a portrait of Napoleon I. in his coronation robes, one of Louis XIV., and busts of Napoleon I., Napoleon II. and Prince Jérôme.

The four spacious *Refectories* on the ground-floor are adorned with allegorical pictures, most of which have reference to the war of Louis XIV. in the Netherlands (1672). Among others are those representing the capture of Wesel, Emmerich and Utrecht, towns which were not in a position to defend themselves and surrendered almost without a blow. Most of these paintings are by Martin, a pupil of the prolific Van der Meulen. The plate used at the officers' table was presented by Marie Louise.

Patients in the *Infirmierie* are waited upon by 25 sisters of charity (*Sœurs de l'ordre de St. Vincent de Paul*).

The *Church* at present consists of two separate portions, the *Ancienne Église* (*Église de St. Louis, église des soldats*) and the *Église nouvelle* (*Dôme des Invalides*), the latter constructed by Jules Mansard in 1706. When united, as is intended, the former church will form the nave, the latter the choir.

The old church is entered by a portal on the S. side of the Cour d'Honneur. It consists of a long nave and two low aisles, and is adorned with a number of banners, most of which were captured during the African war under Louis Philippe. The last flag to the r., with the double eagle, is from Sebastopol, the white one opposite once waved on the Malakoff tower.

During the reign of Napoleon I. nearly 3000 flags adorned the nave. On the evening before the entry of the allied troops into Paris (March 30th, 1814), they were burned in the court to prevent their falling into the hands of the allies, by order of Marshal Clarke (Duc de Feltre), at that time minister of war. The order was thrice given before the Invalides could be induced to destroy their cherished trophies. On the same occasion the sword which Napoleon brought from the tomb of Frederick the Great at Potsdam in 1806 was destroyed. On Aug. 12th, 1851, on the occasion of the funeral obsequies of Marshal Sebastiani, several of the remaining flags were accidentally destroyed by fire.

Several monuments and memorial tablets on the pillars are inscribed with the names of former governors of the Hôtel des Invalides: Comte de Guibert (d. 1786), Duc de Coigny (d. 1821), Marshal Lobau (d. 1838), Marshal Moncey (d. 1842), Marshal Oudinot (d. 1847) with medallion bust. Baron Espagnac (d. 1782), Marshal Jourdan (d. 1833). Two bronze tablets record the names of those marshals and officers whose remains repose in the vaults of the church, among others that of Marshal Mortier, who was killed in 1835 by the explosion of Fieschi's infernal machine in the Boulevard du Temple, and Marshal "Jacques Leroy de St. Arnaud, chef de l'armée de l'Orient, décédé en mer à bord du Ber-

tollet" (d. 1854). On Sundays at noon mass is celebrated here, accompanied by the usual Roman Catholic military ceremonies.

The *Dôme des Invalides* consists of a square mass, 180 ft. in breadth, surmounted by a lofty dome, above which rises a gilded globe and cross, the summit of which is 320 ft. above the pavement.

On either side of the high altar winding staircases descend to the entrance of the crypt which contains the **Tomb of Napoleon I.* (Admission to the *Dôme* and the tomb on Mondays and Thursdays from 12 to 3; no gratuity need be given.) The crypt consists of a circular excavation 20 ft. in depth and 36 ft. in diameter; the walls are of polished slabs of granite, adorned by ten marble reliefs by *Simart*: 1. Restoration of public order; 2. The Concordate; 3. The reformed Administration; 4. State-council; 5. The Code; 6. The University; 7. Chamber of finance; 8. Encouragement of commerce and industry; 9. Public works; 10. The Legion of Honour. The twelve colossal figures emblematic of victory were one of the last works of the celebrated *Pradier* (d. 1852); between them are six trophies consisting of 60 flags which had long lain concealed in the Luxembourg. On the pavement are recorded the names of the victories of *Rivoli*, *Pyramides*, *Marengo*, *Austerlitz*, *Iéna*, *Friedland*, *Wagram*, *Moskova*.

From the centre of the wreath of laurels in mosaic with which the pavement is decorated rises the sarcophagus: the cover consists of a huge monolith of reddish brown granite, weighing upwards of 60 tons, and exquisitely polished. This ponderous block was brought from Lake Onega in Finland; the cost of the transport alone is said to have exceeded 140,000 fr. Immediately above the crypt, at a height of 150 ft., rises the lofty dome, consisting of two cupolas, the higher of which is adorned with a painting by *Delafosse*, representing St. Louis receiving from Christ the sword with which he vanquished the foes of Christianity. The faint, bluish light admitted from above, and the sombre aspect of the crypt and its adjuncts contribute essentially to the solemn grandeur of the scene.

The entrance to the vault from the back of the high altar in the old church consists of a bronze gate flanked by two sarcophagi, on which are inscribed the names of *Duroc* and *Bertrand*, the emperor's faithful friends. The former fell at the battle of *Bautzen* in 1813, the latter (d. 1844) was the emperor's constant companion in all his campaigns and in his captivity, and accompanied his remains from St. Helena in 1840 to their final resting-place in the *Dôme des Invalides*.

Above the entrance are inscribed these words from the emperor's will: "*Je désire, que mes cendres reposent sur les bords de la Seine, au milieu de ce peuple français que j'ai tant aimé.*"

To the right and left of the entrance stand two colossal caryatides in bronze, designed by *Duret*, one of which bears a globe,

the other a sceptre and crown. They are intended to proclaim "par leur aspect grandiose et imposant, la sainteté du lieu où l'on va descendre, et semblent destinées à la garde silencieuse et éternelle du tombeau qui renferme les restes précieux du plus grand capitaine des temps modernes".

The monuments of *Vauban* and *Turenne* with their recumbent effigies, the former erected in 1807, the latter removed hither from St. Denis, are situated in the transepts near the S. entrance, but sink into insignificance when compared with the profoundly impressive tomb of Napoleon.

The principal façade of the church is to the S., towards the Place Vauban, where it is intended to erect statues of Napoleon I. and twelve of his marshals.

In the vicinity of the S. entrance to the Dôme des Invalides is situated the **École Militaire**, founded in 1751 by Louis XV., "pour y élever 500 gentilshommes dans toutes les sciences nécessaires et convenables à un officier". In 1792 it was fitted up as barracks (for 5000 men and 800 horses). From 1804 to 1830 the Guards were stationed here, and the edifice is still employed as barracks and the seat of the general staff of the new Imperial Guard.

In front of the École Militaire, to the N.W., extends the **Champ de Mars** (site of the Exhibition of 1867), a large open space upwards of 1000 yds. in length and 700 yds. in breadth, surrounded by rows of trees, employed as an exercising-ground, for reviews etc. It was formerly (till 1861) enclosed by ditches and embankments, in the formation of which no fewer than 60,000 Parisians of both sexes assisted in the year 1790. The embankments were then furnished with rows of seats, thus enabling hundreds of thousands of the people to witness the celebrated *Fête de la Fédération* which took place on July 14th of the same year. In front of the École Militaire was erected the *Autel de la Patrie*, where the king, the national assembly, the provinces and the representatives of the army swore fidelity to the new constitution. Talleyrand, Bishop of Autun, with 400 of the clergy, officiated in the religious portion of the ceremony. The rejoicings on this occasion were universal, as it was believed that the troubles of the revolution were now happily terminated.

A similar festival, the famous *Champ de Mai*, was celebrated with the utmost pomp by Napoleon, June 1st, 1815, and was attended with the same formalities. Here too, August, 1830, Louis Philippe presented colours to the National Guard, and in 1852 the present emperor distributed to the army the Eagles which were to replace the Gallic Cock.

All the principal military reviews and parades are held in the Champ de Mars, when the ground is kept clear.

These occasions afford the stranger a convenient opportunity of seeing some of the most illustrious personages and officers of the highest rank in France. The best point of observation is the Pont d'Jéna, on the side nearest to the left bank of the river, as the staff of officers usually cross this bridge, or ride past it after having crossed by another route. Those who desire to witness the reviews will find ample space along the margin of the ground. The ordinary drill generally takes place on Fridays.

The races of the French Jockey Club, "Courses encouragées par l'État", formerly took place here in September. They are now held on the new race-course of Longchamps and in the forest of Vincennes. Races also take place at *La Marche* (beyond Ville d'Avray, p. 169), at *Versailles*, and at *Chantilly*, Department of the Oise, stat. *St. Leu* on the Northern railway.

On the Quai d'Orsay (Nr. 63), a short distance below the *Pont des Invalides*, two statues on which represent Navigation and Peace, rises the extensive **Manufacture Impériale des Tabacs**, occupying the entire block between the Rue St. Jean, the Rue de l'Université and the Boucherie des Invalides. It is accessible on Thursdays only, 10—12 and 2—4 o'clock; visitors ring at the principal entrance, where a flag usually hangs. The arrangements of the establishment are interesting. About 18—1900 operatives are here employed, of whom 1400 are women; the latter, when industrious, earn 2½ fr. per diem on an average.

There are altogether 17 Imperial manufactories of tobacco in France, all of which are dependent on that of Paris. They yield an annual revenue of 180 million fr.

30. Blind, and Deaf and Dumb Institutions.

At the S. extremity of the Boulevard des Invalides is situated the ***Institution Impériale des jeunes Aveugles**. This handsome edifice, erected in 1839—1845, with its two projecting pavilions, is separated from the boulevard by a railing. The bas-relief which adorns the pediment above the entrance, by *Jouffroy*, represents *Valentin Haüy* (d. 1822), the founder of the institution, instructing his pupils under the protection of Religion. In the court is placed a marble statue of the founder; with a blind girl at his feet. Admission on application to the director, or by passport or visiting-card, on Wednesdays only, 1½—5 o'clock. The primary object of the institution is the reception and instruction of blind children of both sexes, of 9—13 years of age. Their residence may, if necessary, be prolonged to their 20th year. The majority of the inmates are supported by government or by the parishes to which they belong. Private pupils of any age are received for an annual sum of 1000 fr.

The usual number of inmates is 200—300, of which three fourths are boys. The masters and female teachers are all themselves blind, most of them having been educated at this establishment.

One of the attendants (fee 1 fr.) conducts visitors through the different portions of the institution, the dining-rooms, work-rooms, dormitories, printing-office, garden, gymnastic and play-ground.

The *Printing-office* is one of the most remarkable departments. Books for the blind only are here printed in raised characters. The alphabet consists of six points, different positions and combinations of which form the different letters. The same system is employed in writing, the pupil impressing the points on paper with a pointed instrument.

The principal manual occupations of the inmates are carpentering, turning, brush-making, straw-plaiting, netting and weaving. Specimens of their workmanship may be purchased in a room set apart for the purpose.

The most important branch of instruction is music, for which the blind usually evince a remarkable aptitude, and which of all pursuits is the best calculated to enable them to gain their own livelihood. Several public concerts are given annually in the chapel, the directors of which are blind as well as the orchestra. The frescoes in the chapel, by *H. Lehmann*, represent Christ speaking words of consolation to the blind.

On the last Saturday of every month an examination of the pupils takes place. Visitors may obtain access by applying to "Monsieur Boué de Verdier, Directeur de l'Institution Impériale des jeunes aveugles, Boulevard des Invalides 56" (comp. formula given at p. 150).

The **Deaf and Dumb Institution** (*Institution impériale des sourds-muets*), Rue St. Jacques 224, in the vicinity of the Jardin du Luxembourg, is a similar establishment to the above-mentioned, but less extensive and far inferior in its internal arrangements. The *Classe d'articulation*, which usually begins at half past 4 o'clock, well merits a visit. Here different trades are likewise taught, such as turning, shoemaking, lithographing etc. The number of pupils is about 300, 75 of whom are girls. The *Salle des Exercices* is adorned with busts of the *Abbé de l'Epée*, the founder of the establishment (p. 108), and his successor the *Abbé Sicard*. It also contains an interesting picture representing the *Abbé de l'Epée* embracing the young Comte de Toulouse, one of his deaf and dumb pupils, who had been abandoned by his relations.

The altar-piece in the chapel, by *Vernet*, represents Christ healing a deaf man; to the l. is a painting of the deathbed of the *Abbé de l'Epée*, by *Peyson*, a deaf and dumb artist.

Both of these establishments are closed during the vacation (August and September).

31. Churches on the Left Bank of the Seine.

St. Sulpice, St. Étienne du Mont, St. Germain des Prés, Ste. Clotilde.

Of the churches mentioned at p. 103 the four following are situated in the S. quarter of the city, on the l. bank of the Seine. In these also the three styles of architecture observable in all the Parisian churches will be remarked: *St. Sulpice*, modern style; *St. Étienne du Mont*, late Gothic and Renaissance; *St. Germain des Prés*, early Gothic; *Ste. Clotilde*, the first attempt at modern Gothic in Paris.

**St. Sulpice*, a short distance to the N.W. of the Palais du Luxembourg, is the most important and the richest of these churches. Its proportions are strikingly grand. It was commenced in 1646, but not completed until a century later. The form of the church is a cross, 432 ft. in length, 174 ft. in breadth, 100 ft. in height; the interior consists of a nave and two aisles which surround the choir also. The façade is open to criticism and the towers are not symmetrical.

On the W. side the church is approached by a flight of steps, intersected by the projecting bases of the Doric pillars of the portico. At the entrance are placed as receptacles for holy water two remarkably large shells (*tridachna gigas*), which rest on rock-work of marble, designed by *Pigalle*.

The principal objects of interest are the frescoes in the chapels. R. *1st Chapel on the S. side: 1. Jacob wrestling with the Angel; 2. Balthazar ejected from the Temple; on the cupola, St. Michael conquering Satan; all by *Eug. Delacroix*.

*2nd Chapel: 1. Religion solacing a dying man; 2. Efficacy of prayer for the dead; by *Heim*.

3rd Chapel; 1. St. Roch praying for the cessation of the plague; 2. Death of the saint in the prison of Montpellier; on the ceiling his Apotheosis; executed by *Abel de Pujol* in 1821.

4th Chapel: Scenes from the life of St. Maurice, painted by *Vinchon* in 1822.

5th Chapel: Marble monument of the pastor *Lenglet* (d. 1750), by *Michael Stoodtz*.

1st lateral Chapel on the N. side: 1. St. François Xavier resuscitating a corpse; 2. Miraculous cure of sick persons past whom the saint's remains are carried; by *Lason*.

2nd Chapel: 1. St. François de Sales preaching in Savoy, 2. Ste. Chantal receiving from the saint statutes of a new order of nuns; painted by *Hesse* in 1860.

3rd Chapel: St. Paul's Conversion and his announcement of the resurrection before the Areopagus at Athens, painted by *Drolling* in 1850.

4th Chapel: St. Vincent de Paul recommending foundlings to the care of sisters of charity; the saint at the deathbed of Louis XIII., executed by *Guillemot* in 1825.

1st Chapel on the N. side of the choir: Triumph and Martyrdom of St. John, two frescoes painted by *Glaise* in 1859.

1st Chapel on the S. side of the choir: St. Denis preaching to the heathen Romans and his Condemnation to death, both by *Jobbé-Duval* in 1859.

The pulpit, which is supported by the staircase alone, is adorned with figures of Faith, Hope and Charity. The organ is richly carved and is externally the finest in Paris.

The Baptistry in the N. aisle contains a fine stained glass window representing the Marriage of the Virgin.

The statues of St. Paul and St. John by the sacristy are by *Pradier*, those of the twelve apostles on the piers of the choir transepts by *Bouchardon*.

The handsome square in front of the church is adorned by the **Fontaine St. Sulpice**, designed by Visconti and erected in 1847. It consists of three concentric basins, one above the other, over the highest of which in niches are placed statues of the four most celebrated preachers in France: Bossuet (d. 1704), Fénelon (d. 1715), Massillon (d. 1742) and Fléchier (d. 1710).

The *Place St. Sulpice* is one of the most animated omnibus stations. A flower-market is held here on Mondays and Thursdays.

The long edifice on the S. side of the Place is the *Séminaire de St. Sulpice*, for the education of priests. — In the vicinity is the *Marché St. Germain*, see p. 18.

***St. Étienne du Mont**, at no great distance from the Pantheon, is internally an extremely interesting edifice, but externally presents a singular mixture of different architectural styles; the W. façade is partly Gothic, partly Italian. The church is believed to have been founded about the beginning of the 12th cent.; in the 13th cent. the square tower with the circular turret at the side was probably erected; in 1537 the greater portion of the edifice was rebuilt, and in 1610 the W. portal was erected by Margaret Valois, first consort of Henry IV.

The interior consists of a nave and two aisles, the latter unusually lofty; the columns are connected half way up by arches which support a narrow gallery. The rich and elaborate decorations belong to the latest Gothic style, shortly before the transition to the Renaissance. The lofty vaulting is supported by graceful round columns from which spring the ribs terminating in imposts. The choir is separated from the nave by a **Lectorium* (screen) of the most exquisite workmanship; round the pillars wind two light and graceful spiral staircases, which ascend to the galleries.

The S. aisle, contiguous to the choir, contains the *Tomb of Ste. Geneviève* (d. about 500), the patron saint of Paris. The sarcophagus is said to be the original depository of the remains of the saint, but is evidently a work of the 13th cent. The chapel containing it is gorgeously painted and gilded in the Byzantine style.

A chapel on the same side, the 5th from the entrance, contains a life-size Entombment of Christ, in stone.

The *Pulpit*, designed by *Lahire*, is borne by a Samson and adorned with elegant statuettes.

Most of the paintings are of the 18th cent.: the S. chapels, however, contain some fine modern works by *Grenier*, *Abel de Pujol*, *Aligny* and *Caminade*. The stained glass dates from 1568.

The aisles contain two fine pictures presented by the city of Paris: S., the Genius of France with the Parliament interceding with Ste. Geneviève for the cessation of a famine: N., the *Prévôt des Marchands* and civic dignitaries; both executed at the end of the 17th cent. by *Largillière*, the greatest portrait-painter of his time.

On marble tablets are inscribed the names of several illustrious personages interred in this church, among others *Pascal* (d. 1662) and *Racine* (d. 1699). On January 3rd, 1857, Archbishop *Sibour* was here assassinated by an ex-priest.

St. Germain des Prés, Rue Bonaparte, situated a short distance to the S. of the École des Beaux Arts, is the most ancient church in Paris, and to antiquarians an object of great interest. The original edifice was dedicated in 557 and appertained to a monastery, the most ancient in Paris, founded through the advice of St. Germain, Bishop of Paris, by Childebert I. about the year 551. The monastery and church were almost entirely destroyed by the Normans in the 9th cent.; at the close of the 10th cent. the construction of the present edifice was commenced, and in 1163 completed. The basement portion is Romanesque, the upper part Gothic. A view of the W. portal only can be obtained, the three other sides being enclosed by narrow streets.

In 1789, on the outbreak of the revolution, the church was secularized and converted into a saltpetre manufactory; in 1794 it was seriously damaged by an explosion; under Charles X. it was once more used as a place of worship, and in 1836 the restoration was completed. The gorgeous style in which the interior has recently (1852—1856) been painted and gilded is an imitation of the ancient decorations of the abbey-church.

The large frescoes on a gold ground in the choir are by *Flandrin*, on the N. side Christ entering Jerusalem, on the S. side Christ bearing the Cross; over the arches the twelve apostles and the emblems of the evangelists, the Angel, Lion, Ox and Eagle.

The windows of the choir are filled with modern stained glass, representing Christ, the Virgin and the apostles.

The frieze of the nave is also decorated with a series of fine frescoes by *Flandrin*, representing biblical subjects, so arranged that there are two compartments over each arch, one containing a subject from the Old, the other from the New Testament.

The S. transept contains a handsome marble monument of the *Castellan* family, dating from the latter half of the 17th cent. The chapel in the choir, contiguous to the sacristy, is the burial-place of *James, Duke of Douglas* (d. 1645). The following chapel contains memorial tablets of black marble which record the names of several illustrious men of letters interred here: *Mabillon* (d. 1707), *Descartes* (d. 1650) and *Montfaucon* (d. 1641).

The Chapel of Our Lady behind the high altar is a modern structure, adorned with the Adoration of the Magi and the Presentation in the Temple, by *Abel de Pujol*. The Chapel of St. Paul contains a tablet in memory of the poet *Boileau*, whose heart was transferred hither from the Sainte Chapelle in 1819. The adjoining chapel contains another monument of the *Douglas* family.

The N. aisle contains the tomb of *Casimir V.* (d. 1672), king of Poland, who, at first a Jesuit and cardinal, succeeded his brother in 1648 on the Polish throne. In 1668 he abdicated, and resuming his ecclesiastical garb became Abbot of St. Germain des Prés.

Ste. Clotilde, Place Bellechasse, Faubourg St. Germain, near the Palais du Corps Législatif, is one of the newest churches in Paris, having been commenced in 1846 at the instance of Queen Amélie. It is a chapel of ease to the church of St. Thomas d'Aquin, the insignificant parish church of this wealthy and aristocratic quarter of the city, and was completed in 1857 at a cost of 8 million fr.

Ste. Clotilde, the first new church (300 ft. long, 100 ft. broad, 80 ft. high) in Paris of the Gothic style, is well situated in an open space. Two towers rise above the N. portal, which contains three entrances. The interior is remarkable for its dignified simplicity, being decorated with marble-reliefs only. The magnificent stained-glass windows, especially those of the choir, effectually soften and subdue the light. The frescoes of the five chapels of the choir are by *Picot*, those of the two chapels in the transepts by *Lehmann*, those in the Baptistry and Burial Chapel by *Delaborde*. The sculptures are by *Pradier*, *Duret*, *Guillaume*, *Triqueti*, *Paul Gayrand*, *Lequèsne* etc., the stained glass by *Maréchal*, *Hesse*, *Lamotte* and *Chancel*. The stalls in the choir are masterpieces of carving.

32. Cemetery of Montparnasse.

This cemetery, the third of the great Parisian burial-grounds, is intended for all the interments which take place in the S. portion of the city, on the l. bank of the Seine. It was first laid out in 1824, when it consisted of a space of about 30 acres; its present extent is nearly five times greater. Compared with the cemetery of Père Lachaise, and even that of Montmartre, it presents few features of interest; the stranger may, however, conveniently visit it either before or after an excursion to Versailles, the railway-station for which (*rive gauche*) is in the vicinity.

Near the entrance, to the r., is the burying-ground of the sisters of charity, where one of the most conspicuous crosses indicates the grave of *Sœur Rosalie Rendu*, who was presented with the cross of the Legion of Honour in recognition of her unwearied and disinterested labours in the Crimea. That her name is still regarded with reverence is indicated by the fresh flowers and wreaths placed on her grave at intervals by soldiers of the French army. A short distance farther, to the l. as the principal avenue is entered, is the monument of a *Mlle. Leontine Spiegel*, remarkable for the beauty of the statue in white marble which adorns it.

A cross to the l. in the principal walk, leading from N. to S., indicates the grave of *Henri Grégoire* (d. 1832), "*ancien évêque de Blois*", one of the first of the clergy who swore fidelity to the new constitution in 1790, and in 1795 a member of the council of the Five Hundred. In 1815 he was deprived of his bishopric by Louis XVIII. and excluded from the Institut of which he was a member. On his death the archbishop of Paris refused his remains Christian burial.

In the preceding adjacent walk the visitor will perceive the names of several men of letters: *Mongez*, *Thurot*, *Duval* etc. Beyond these: *Ottavi*, "*orateur, parent de Napoléon*".

In the rotunda, to the l.: *Mazois* (d. 1826), an eminent architect; *Orfila*, the physician; *Boyer*, the celebrated surgeon, with a bust. — Farther on, to the l.: *Champagny*, *duc de Cadore*, minister of the exterior from 1807 to 1811.

To the r. in the principal walk: *Duval* (d. 1842), the dramatist.

In the W. avenue, to the r. when entered from the rotunda: *Admiral Count Dumont d'Urville*, who with his wife and only son lost his life by a railway accident in 1842 (comp. p. 169), with gaudy representations of his principal voyages.

In the E. avenue: General *Henri de Mylius* (d. 1866), who entered the army in 1800 and was thrice wounded in the campaigns of Napoleon, a large monument with a bust in bronze. Then: *Boulay, de la Meurthe* (d. 1840), member of the Five

Hundred and president of the legislative commission under Napoleon I.

In the vicinity (opposite) the singular monument of *Aug. Dornès*, "*représentant du peuple, mort pour la République*".

In the N. E. avenue: *Jacques Lisfranc* (d. 1847), an eminent military surgeon and professor; one of the reliefs on the sides represents a scene from the battle of Leipsic, the other a lecture attended by numerous pupils.

33. The Catacombs.

The **Catacombs** were formerly quarries known and employed as far back as the Roman period, yielding a soft kind of limestone which hardens on exposure to the air. Many of the streets in the S. part of Paris, being undermined by these quarries, began to give indications of sinking, in consequence of which in 1784 steps were taken by government to avert the danger by constructing piers and buttresses where the upper surface was insufficiently supported. About the same time the Council of State issued a decree for the removal of the bodies from the Cemetery of the Innocents and others to these subterranean quarries. The catacombs were accordingly consecrated in 1786 and the work of conveying the bones to their new receptacle performed by night. During the revolution and the Reign of Terror immense numbers of bodies were thrown into these cavities, and the bones brought from other quarters were heaped together in confused masses. In 1810, however, a regular system was commenced for the more seemly disposition of these remains and the proper organisation of their final resting-place. New pillars have since then been erected to support the roof, excavations made to admit more air, and channels dug to convey away the underground springs. The galleries and different compartments are completely lined with human bones, arranged with great care and intermingled with rows of skulls. Several chapels have also been constructed entirely of the same ghastly materials and furnished with various inscriptions. There are altogether upwards of sixty different entrances to the catacombs, the principal staircases being at the former *Barrière de l'Enfer*, in the *Rue de la Tombe Isoire* and in the plain of *Montsouris*. These gloomy caverns once constituted one of the usual sights of Paris; the public are now excluded, and it is a matter of great difficulty to obtain permission to visit them. The official to whom application must be made is the *Ingénieur en Chef des mines et inspecteur général des carrières de Paris*, who resides at the *Hôtel de Ville*.

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ENVIRONS OF PARIS.

34. Versailles.

Three different routes lead from Paris to Versailles, situated about 10 M. to the S. W. of the city: the two railways on the r. and l. banks of the river, and the high road which lies between them. As the stranger will probably desire to visit the extensive historical museum (closed on Mondays) more than once, he may on each occasion agreeably vary his route. Admission to the museum, see p. 171; fountains, see p. 184.

Railway on the right bank of the Seine (*rive droite*): first class (*diligence*) 1 fr. 50 c., second class (*wagon*) 1 fr. 25 c., on Sundays and holidays 2 fr. and 1 fr. 50 c. Trains start from Paris every hour from 7. 30 a. m. till 8. 30 p. m., and from Versailles every hour from 7 a. m. till 10 p. m.; time of journey 44 min. Omnibus see p. 24. Station in the Rue St. Lazare 124 (Plan, red 6).

Passing through two tunnels, the first under the Place de l'Europe, the second penetrating the ramparts, the train skirts the *Docks Napoléon*, and leaves the city behind. Between *Clichy* and *Asnières*, where the "Casino d'Asnières" and a much frequented swimming-bath are situated, the Seine is crossed. The lines to Argenteuil, St. Germain and Rouen here diverge to the r. (pp. 187, 221).

The Versailles line describes a wide curve. The long edifice to the l. of the station of *Courbevoie* is a barrack erected by Louis XV. for his Swiss Guard; under Napoleon I. it was occupied by the Imperial Guards and is now tenanted by troops of the same corps. The next station is *Puteaux*. The line traverses elevated ground and affords an extensive prospect of Paris, the Bois de Boulogne and the valley of the Seine.

Mont Valérien, the base of which is skirted by the railway near the station of *Suresnes*, rises to a height of 600 ft. above the Seine and commands a magnificent view. It cannot, however, be visited without the permission of the commandant which is not always granted. The summit was formerly occupied by *Le Calvaire*, a monastery erected in the reign of Louis XIII. and a popular resort of the pious. Napoleon I. caused the building to be demolished and an establishment for the education of daughters of members of the Legion of Honour to be erected on the site. Under the Restoration the hill again came into the possession of an ecclesiastical body, the *Pères de la foi*, and was once more frequented by pilgrims. These ecclesiastics were dispersed by the revolution of July, and ten years later the fortification was commenced.

The train next stops at the station of *St. Cloud* (p. 185), then passes through a short tunnel and skirts the deer-park of the imperial château. Some distance farther, a second tunnel.

To the r. of the line is situated *Ville d'Avray*, a pleasant and picturesque summer resort of the Parisians, and at the same time the station for *Sèvres* (p. 187). *Chaville* is next passed and the train reaches the viaduct which crosses the high road and unites the lines of the right and left banks.

The station of this line (*rive droite*) at Versailles is nearly 1 M. distant from the palace. On the way thither after leaving the station, the visitor will perceive an open space in which, to the r., is situated Lemaire's *Statue of General Hoche*, "*né à Versailles le 24 Juin 1768, soldat à 16 ans, général en chef à 25, mort à 29, pacificateur de la Vendée*". Another monument to the memory of this illustrious soldier has been erected near Neuwied on the Rhine, where shortly before his sudden death at Wetzlar he had crossed the river and repulsed the Austrian forces.

Railway on the left bank of the Seine (*rive gauche*); fares the same as by the *rive droite*; the journey occupies 35 min. Trains start from Paris every hour from 8 a. m. till 10 p. m., from Versailles every hour from 8. 30 a. m. till 8. 30 p. m., also at 10 p. m. Station, Boulevard Montparnasse 44 (Pl., blue 6), 35 min. drive from the Bourse. Omnibus, see p. 25. The finest views are to the right.

On the way to the station, in the Rue de Sèvres, adjoining the *Hôpital des incurables (femmes)*, the stranger will observe a fountain ornamented with a fine figure of an Egyptian woman pouring water out of two vessels. Farther on, in the Rue de Rennes to the l., is situated a small, new church, tastefully constructed of wood. The *Cemetery of Montparnasse* is also in the vicinity of this station.

The line skirts the village of *Issy*, where on July 3rd, 1815, the last struggle for the possession of Paris took place between Blücher and Davoust. On the same day the capitulation of Paris was signed. On the field of battle rises the *Fort d'Issy*, forming a portion of the fortifications of Paris. *Clamart* is the station for *Vanvres*, *Issy* and *Châtillon*. Near the station, a German Hydropathic establishment. The line skirts the slopes of the hills, affording a fine view of Paris and the valley of the Seine.

Meudon possesses an imperial château, where during the Russian campaign in 1812 the empress Marie Louise resided with the king of Rome. It is now a summer residence of Prince Napoleon.

Bellevue is the station for the palace of *St. Cloud* (p. 185), about 1½ M. distant. Near the station is situated a small Gothic chapel, dedicated to *Notre Dame des Flammes*. It commemorates a frightful railway catastrophe, May 8th, 1842. The train caught fire, and upwards of 200 persons perished, amongst them Admiral d'Urville (p. 166).

The next stations are *Sèvres* (p. 187), *Chaville*, *Viroflay*, and then *Versailles*. The station of this line (rive gauche) is about $\frac{1}{2}$ M. distant from the palace.

High Road. Omnibus (*Chemin de fer américain*), Rue du Louvre 2, opposite the great colonnade, from Paris to Versailles by *Sèvres* every hour from 8 a. m. till dusk; fares 1 fr. or (*Impériale*) 80 c.; on Sundays and festivals 1 fr. 10 c. or 90 c.; time of journey 1 hr.

The route by *Sèvres* is extremely animated. For a long distance it skirts the Seine, passes the bridges at the W. extremity of the city, the *Barrière de Passy* and almost unbroken rows of houses, and traverses the suburbs of *Passy* and *Auteuil*, much frequented by the Parisians in summer and once a favourite resort of Boileau, Lafontaine, Racine, Molière etc. Here the external fortifications of Paris are intersected (the road to St. Cloud diverges to the r.), the Seine crossed and *Sèvres* reached. The drive from *Sèvres* to Versailles occupies 20 min. more; the road passes under the railway viaduct and soon reaches the *Avenue de Paris*.

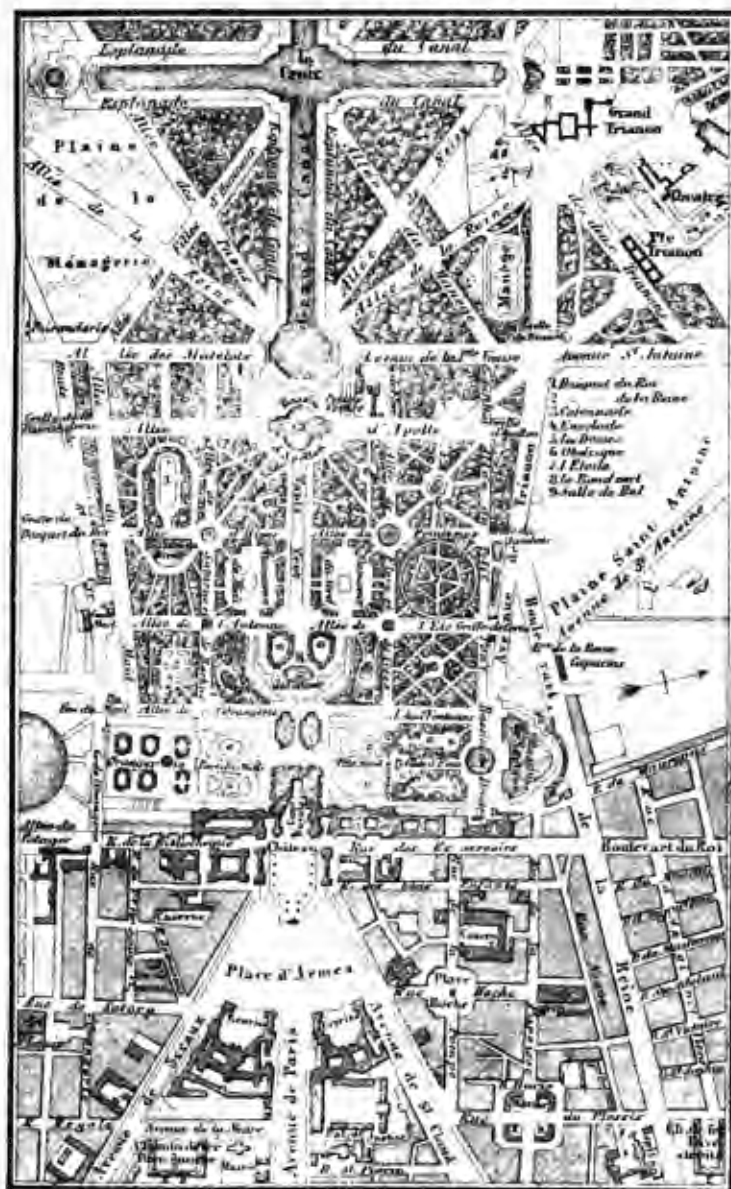
The town of Versailles is indebted to Louis XIV. for its foundation. That monarch, like his predecessors, had during the first years of his reign made St. Germain his summer residence, but, as is alleged, conceived a dislike to it from the fact of the tower of St. Denis, the royal burying-place, being visible from the palace. The palace and park of Versailles, termed by Voltaire "*l'abîme des dépenses*" are said to have cost the enormous sum of 400 million francs (16 million pounds); vast sums were also expended on it by subsequent monarchs.

Near the statue of Hoche (p. 169) is the *Church of Notre Dame*, erected in 1684; the second chapel to the l. contains the remains of *M. de Vergennes* (d. 1787), minister of Louis XVI.

In the *Quartier St. Louis*, the S. portion of the town, at no great distance from the palace, is situated the *Jeu de Paume* or tennis-court, memorable in history as the spot where the National Assembly held the decisive session of June 23rd 1789, in which the Marquis de Dreux-Brézé appeared as the king's deputy and pronounced the assembly dissolved, but received the audacious reply from Mirabeau: "*Allez dire à votre maître que nous sommes ici par la volonté du peuple, et que nous n'en sortirons que par la force des bayonnettes*". The tennis-court is now disused.

Versailles (**Hôtel des Réservoirs*, in the Rue des Réservoirs; **Hôtel de France*, Place des Armes 5; *Café de la Comédie*, in the park, near the Bassin du Dragon; at the station (rive gauche) **Restaurant du Coin*), notwithstanding its population of 30,000 inhabitants, its extensive palace, erected in 1660—1710 by Mansard, its gardens, villas etc., has little to attract the stranger beyond the incomparable ***Musée Historique*, founded by Louis Philippe, and occupying an almost interminable suite of apartments in the palace. In 1832 these rooms were entirely refitted and adorned

Versailles



with historical pictures brought from the Louvre and other palaces, the deficiencies being supplied by works of the most eminent living artists. The first establishment of the museum is said to have cost upwards of 600,000 L., the funds being derived from the civil list. Subsequent governments have retained the original disposition of the museum, and have greatly enriched and extended it.

The gallery of Versailles may be regarded as a collection of modern pictures and sculptures. The historical object, however, was always predominant, to serve which, numerous works were received often without regard to their merits as works of art. The critical eye, therefore, will not fail to detect very inferior productions intermingled with the efforts of transcendent genius.

The Historical Museum is open daily, Mondays excepted, from May 1st to Sept. 30th 11—5 o'clock, during the rest of the year 11—4 only. The mass of pictures and sculptures is so overwhelming that the stranger will find one visit totally inadequate for the examination even of the most celebrated works. A walk through the entire suite of apartments without a single halt alone occupies 1½ hr.

Strangers are particularly cautioned against purchasing catalogues from persons who hawk spurious and unauthorized editions in the vicinity of the château. The best selection of works of this description is to be found in the entrance-hall of the palace itself, where the purchaser should be careful to make choice of one which embraces the *entire* collection. As, however, the pictures are all furnished with the name of the artist and of the subject, a catalogue may be dispensed with in a cursory visit.

The Palace Court is entered by a handsome gateway, the pillars of which are adorned by groups emblematical of the victories of Louis XIV. over Austria to the r. (eagle) and Spain to the l. (lion). In the court are placed two rows of colossal *Statues*, some of which stood on the Pont de la Concorde in Paris until the year 1837. To the right: Bayard (d. 1524); Colbert (d. 1683), the able minister of Louis XIV.; Cardinal Richelieu (d. 1642), regent of France under Louis XIII.; Marshal Jourdan (d. 1833), Marshal Masséna (d. 1817); Admiral Tourville (d. 1701); Admiral Dugay-Trouin (d. 1736); Marshal Turenne (d. 1675). To the left: Bertrand Duguesclin (d. 1380), Constable of France (p. 192); Sully (d. 1641), the celebrated minister of Henri IV.; Suger (d. 1152), Abbot of St. Denis and regent under Louis VII.; Marshal Lannes (d. 1809); Marshal Mortier (d. 1835); Admiral Suffren (d. 1789); Admiral Duquesne (d. 1687); the Great Condé (d. 1686), general of Louis XIV.

The friezes of the pediments of the two projecting lateral pavilions bear the inscription: "*A toutes les gloires de la France.*"

In the centre stands a colossal *Equestrian Statue of Louis XIV.* in bronze, the horse by *Cartellier*, the figure by *Petitot*.

The palace is usually entered from the Cour de la Chapelle, to the right. Sticks and umbrellas must be given into the custody of an attendant at a charge of 10 c. each; overcoat 20 c. The following description is in accordance with the prescribed order in which the various apartments are visited. To facilitate the progress of visitors through the apartments, attendants are posted at intervals to indicate the route.

The objects of the greatest interest, whether historical or artistic, are enumerated in the following pages. Strangers who are unable to pay more than one visit to Versailles are recommended to direct their attention almost exclusively to those works which are denoted by asterisks. Those whose time is less limited should devote their first visit to a walk through all the apartments, in order to gain a general idea of the whole, and subsequent visits to the examination of the objects in which they may feel interested.

From the *Vestibule de la Chapelle* the visitor first enters the five **Salles des Croisades*, adorned with fine carving and the armorial bearings of French crusaders, and containing a number of magnificent modern pictures.

*1st Room. *Signol*, the Christians crossing the Bosphorus under Godfrey de Bouillon in 1097. — Opposite, *Signol*, Taking of Jerusalem (1099), the Christians return thanks for the victory. — 353. *R. Fleury*, Baldwin enters Edessa. — 350. *Hesse*, Adoption of Godfrey de Bouillon by the Greek emperor Alexander Comnenus (1097). — *356. *Gallait*, Taking of Antioch (1098).

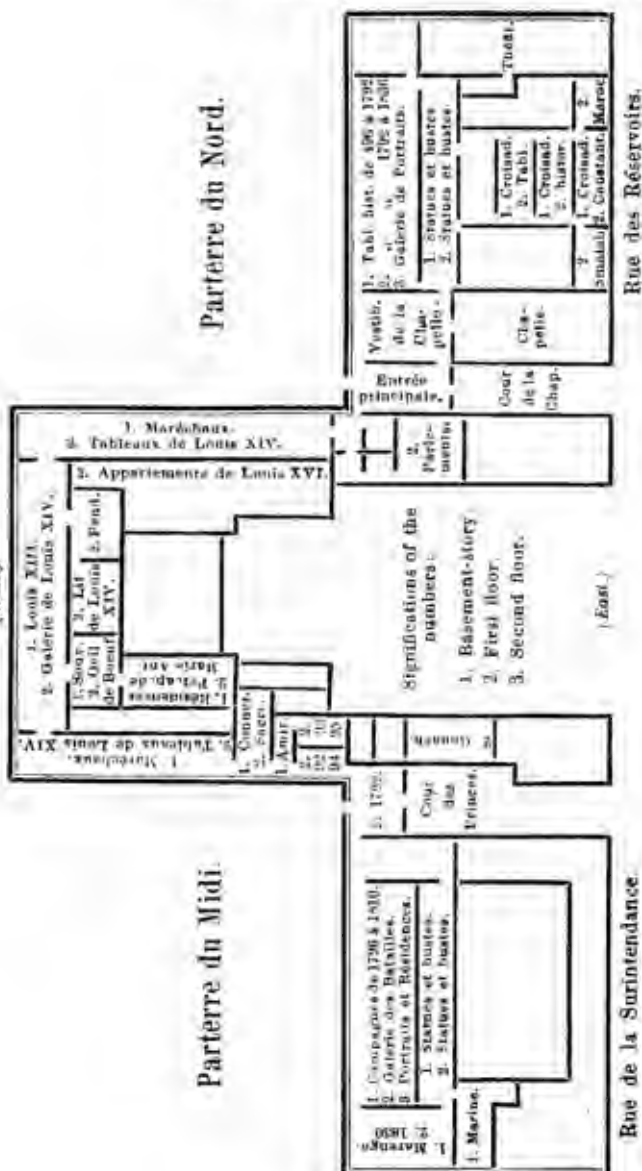
*2nd Room. *365. *Schnetz*, Battle of Ascalon (1099). 374. *Signol*, St. Bernard preaching the second Crusade at Vezelay in Burgundy (1146).

*3rd Room. Among the armorial bearings on the central pillars are those of Frederick Barbarossa, the Emperor Conrad III. and Richard, Cœur de Lion; near them a mortar from the island of Rhodes; opposite, the gates of the Hospital of the knights of St John, from Rhodes, presented by the Sultan Mahmoud to Prince Joinville in 1836. — Casts of the monuments of three grand masters of the Maltese order. *453. *Eug. Delacroix*, Taking of Constantinople (1204). — *451. *Blondel*, Surrender of Ptolemais to Philip Augustus and Richard, Cœur de Lion. — 465. *Larivière*, Raising of the siege of Rhodes (1480). — 472. *Larivière*, Raising of the siege of Malta (1565). — *Horace Vernet*, Battle of Toulouse (1212). — *428. *Schnetz*, Procession of Crusaders round Jerusalem.

*4th Room. *Rouget*, Louis IX. receiving the emissaries of the Old Man of the Mountain (1251). — 403. *Jacquand*, Taking of Jerusalem by Jacques de Molay, Grand Master of the Templars (1299). — 408. *Lepoittevin*, Naval Battle of Embro (1346).

Terrasse.

(West.)



*5th Room. 380. *Larivière*, Battle of Ascalon (1099). — *387. *Hesse*, Taking of Beyrout (1197). — 392. *Gallait*, Coronation of Count Baldwin of Flanders as Greek emperor (1204).

The next rooms contain busts and statues, after examining which visitors are invited to inspect the *Theatre*, where the ill-judged fête to the Garde du Corps was given by the court in Oct., 1789. Beyond the interest of this historical association, it contains nothing worthy of note.

A suite of eleven rooms is now entered, containing historical pictures from the time of Clovis to Louis XVI.

1st and 2nd Rooms: Large pictures from the campaign in the Netherlands, of no great artistic value. 1st Room: 225. *Hersent*, Louis XVI. and his family dispensing alms (1788).

3rd Room: 180. Philippsburg; 187. Freiburg.

4th Room: Similar pictures from the campaigns of 1672 to 1677; 148. Sinzheim; 144. Emmerich; 143. Wesel; 142. Büderich; 158. Philippsburg; 159. Mannheim; *154. *Gallait*, Battle of Cassel in Flanders.

5th Room: Campaigns of 1644, 1645; 108. Bingen; 107. Mayence; 109. Creuznach; 106. Oppenheim; 104. Speyer; 105. Worms; 116 and 114. "Passage du Rhin" (1672), mentioned at p. 38.

6th Room: Small pictures of battles in Turenne's campaigns on the Rhine (1644); 89. Durlach; 92. Philippsburg; 86. Freiburg; 90. Baden.

7th Room: Large pictures of no great value.

8th Room: 59. *Schnetz*, Battle of Cérisolles (1544). — 52. *Ary Scheffer*, Gaston de Foix's Death at the battle of Ravenna (1512).

9th Room: 49. *Larivière*, Taking of Brescia (1512). — 48. *Jollivet*, Battle of Agnadello in the Venetian Dominions (1509).

10th Room: 34. *Johannot*, Battle of St. Jacob on the Birs, near Bâle (1444). — 32. *Vinchon*, Coronation of Charles VII. at Rheims (1429). — 28. *Johannot*, Battle of Rosbeck in Flanders against Philip of Artevelde (1382).

11th Room: 20. *Rouget*, St. Louis (d. 1270) acting as mediator between the king of England and his barons. — 8. *H. Vernet*, Charlemagne wrests the passes of Mt. Cenis from the Lombards, a large picture, occupying the principal wall. — 10. *Ary Scheffer*, Charlemagne dictating his code of laws (799).

In the hall, at the egress of these saloons, busts and statues: cast of the monument of Ferdinand the Catholic and Isabella of Castille in the Escorial near Madrid. A spiral staircase is now ascended; at the entrance of the next saloon statues by *Pradier* of General Damrémont, who fell in 1837 at the siege of Constantine, and the Duc de Montpensier (d. 1807), brother of Louis Philippe.

The suite of apartments which is now entered contains some of the finest pictures in the collection, among which is the Algerian series by *Horace Vernet*.

1st Room. Occupying the principal wall: *Chr. Müller*, Opening of the Chambers on March 29th 1852. — 2000. *Vernet*, Marshal Bosquet. Portraits of the marshals Regnaud de St. Jean d'Angely and Baraguay d'Hilliers and of Admiral Bréat. — 1957. *Rivoulon*, Battle of the Alma. — Several pictures (Balaclava, Magenta, Solferino) by *Jumel*, a French staff-officer, are interesting on account of the accurate delineation of the ground and the positions of the troops.

2nd Room: *Yvon*, Retreat from Russia (1812); 1994. *Dubuffe*, Congress of Paris (1856); 1964. *Vernet*, Storming of the "Mamelon Vert" at Sebastopol.

**3rd Room: *Horace Vernet*, Taking of the Smalah of Abdel-Kader (May 16th, 1843), a magnificent picture 40 ft. in length and 16 ft. in height, containing numerous portraits as will be seen by the sketch beneath it. The "Smalah" of Abdel-Kader, consisting of his camp, his itinerant residence, his court, harem and treasury and upwards of 20,000 persons, including the chieftains of the principal tribes with their families, was taken by surprise on this occasion by the Duc d'Aumale at the head of two cavalry regiments. A booty of enormous value and 5000 prisoners were the prize acquired with so little difficulty. Abdel-Kader himself was absent at the time.

2028. *Vernet*, Battle of the Isly (August 14th, 1844), won by Marshal Bugeaud: among the figures are portraits of Cavaignac and Lamoricière.

1945. *Horace Vernet*, Storming of one of the bastions at the siege of Rome (Juny 30th, 1849), in consequence of which the city was compelled to capitulate.

To the left: View of Rome and the work of the French besiegers, by *Jung* and *Gobaut*; portrait of Marshal Vaillant, by *E. Bien*; *Decaen*, Taking of Tigvert Hala (1857).

To the right: Storming and capture of Laghouat (Dec. 4th, 1852), by *Beaucé*; *Tissier*, Napoleon III. restoring his liberty to Abdel-Kader; *Vernet*, Marshal Pélissier; portrait of Abdel-Kader, by *Tissier*.

**4th Room: seven large (and seven small) pictures by *Horace Vernet*: 2018. Battle of the Habrah (Dec. 3th 1835); 2021. Siege of Constantine (Oct. 10th, 1837): in the foreground a churchyard, the tombstones of which are employed in constructing intrenchments; to the l. Constantine, a battalion of the Foreign Legion and another of the 26th light infantry engaged in action; near two cypresses the Duc de Nemours with his staff; General Damrémont reconnoitring, beside him General Rulhière; 2022. Advance of the troops to the storming (Oct. 13th, 1837): in the foreground

the breach battery, by one of the guns General Vallée, commander of the besiegers under the Duc de Nemours; to the l. General Caraman, commander of the artillery, to the r. General Fleury of the engineers, in front the Duc de Nemours, Colonel Lamoricière at the head of the Zouaves, in the central group the English Lieutenant Temple. — 2023. Taking of Constantine (Oct. 13th, 1837): in the centre Colonel Combes turning to those following him, above him to the r. Lamoricière at the head of the Zouaves; the drum-major with conscious dignity at the head of his drummers and trumpeters. — 2024. Attack on the Mexican fort St. Jean d'Ulloa by Admiral Baudin; the vessel was commanded by the Prince de Joinville. — 2025. Storming of the pass of Tenia de Mouzajah (May 12th, 1840). — 2016. Siege of the citadel of Antwerp (1840).

5th Room: 1970. *Yvon*, Entrance of the tower of Malakoff. — 1969. *Yvon*, Storming of the Malakoff. — 1971. *Yvon*, Curtain of the Malakoff. — *Yvon*, Battle of the Alma. — Portraits of the marshals Mac-Mahon, Canrobert and Niel. — *Yvon*, Battle of Solferino. — *Barrias*, Disembarkation of the army on the coast of the Crimea.

6th Room: *1952. *Bouchot*, Bonaparte dissolving the Council of the Five Hundred (Nov. 9th, 1799). — 1954. *Vinchon*, Louis XVIII. tendering the charte of the constitution and opening the Chambers. — 1951. *Couder*, Union of the National Guard with the army in the Champ de Mars (July 14th, 1790). — 1950. **Couder*, Oath taken (June 20th, 1789) by the National Assembly in the Jeu de Paume (p. 170), "*de ne jamais se séparer, de se rassembler partout où les circonstances l'exigeront, jusqu'à ce que la Constitution du royaume soit établie et affermie sur des fondements solides*".

7th Room *1948. *Steuben*, Battle of Ivry (1590); Henry IV. rallying his followers with the words: "*Si les cornettes (standards) vous manquent, ralliez-vous à mon panache (plume) blanc, il vous mènera toujours dans le chemin de l'honneur*".

The long gallery of Statues is now entered. **Pradier's* monument of the Duke of Orleans (p. 87), the figure in a sitting posture, with reliefs from the siege of Antwerp and Constantine. As counterpart to those mentioned at p. 174: Marshal Bugeaud, by *Dumont*; Count Beaujolais (d. 1808), brother of Louis Philippe, by *Pradier*. — At the extremity of the gallery an admirable statue of *Joan of Arc by the Princess *Marie of Orleans* (d. 1839), daughter of Louis Philippe and wife of the Duke Alexander of Wirttemberg.

Ascending to the second story and entering the *Salle des Académiciens* to the right, the visitor will find a series of Portraits of eminent French civilians from the commencement of the 16th cent. to the present day. The following eight *Salles*

des portraits historiques antérieurs à 1790 and a long gallery contain portraits of historical value only; also a collection of coins.

Descending to the first floor: ten rooms with Pictures representing events between the years 1800 and 1835.

1st Room: (1830-1835). No. 1809. *Court*, Louis Philippe signing the well known proclamation terminating with the words: "*la Charte sera désormais une vérité*"; the portraits deserve inspection.

2nd Room: (1825-1830). No. 1792. *Gérard*, Coronation of Charles X. at Rheims. - 1791. *Horace Vernet*, Review of the National Guard in the Champ de Mars in presence of Charles X.

3rd Room: (1814-1823). No. 1787. *Paul Delaroche*, Storming of the Trocadero near Cadiz under the Duke of Angoulême. - 1778. *Gros*, Louis XVIII. quitting the Tuileries on being apprized of Napoleon's approach.

4th Room: (1813, 1814). No. 1770. Copy from *Horace Vernet* by *Henry Scheffer*, Battle of Montmirail; Napoleon against the Russians: in the foreground Davoust leading the old guard to the charge. - 1768. Copy from *Horace Vernet* by *Feron*, Battle of Hanau, Napoleon against the Bavarians: in the foreground General Drouot attacked by Bavarian light cavalry. - 1766. *Beaume*, Battle of Lützen, Napoleon against the Prussians and Russians under Blücher, York and Wittgenstein: in the foreground Prussian and Russian prisoners.

5th Room: (1810-1812). No. 1765. *Langlois*, Battle of Borodino, on the Moskowa.

6th Room: (1809). No. 1746. *Meynier*, Napoleon retiring to the Lobau after the battle of Essling. - 1749. *Bellangé*, Battle of Wagram. - 1745. *Gautherot*, Napoleon wounded on the battle field of Ratisbon (engravings from this picture are common).

7th Room: (1807-1809). No. 1839. *Hersent*, Taking of Landsbut. - 1740. *Thévenin*, Taking of Ratisbon.

8th Room: (1806, 1807). No. 1803. *Camus*, Napoleon at the tomb of Frederick the Great at Potsdam. - 1720. *Vafflard*, Monument on the battle-field of Rossbach demolished by the French.

1727 (over the door), *Kohn*, Military hospital in the château of Marienburg occupied by Russians and French after the battle of Friedland.

9th Room: (1800-1805). No. 1709. *Taunay*, The French entering Munich.

10th Room: (1800). Campaigns in Egypt and Italy. - No. 1689. *Langlois*, Battle of Benouth.

As these rooms are quitted, a glimpse of the Chapel is obtained from above.

The following *Salon d'Hercule* contains a portrait of Louis XIV. and a picture representing the Passage of the Rhine (p. 37).

In the small room next entered: 2038. *Siege of Freiburg in 1677*, painted at that date by *Van der Meulen*.

The next two rooms contain several drawings in crayon, the subjects being taken principally from the campaigns in the Netherlands of 1745 and 1746.

In the contiguous *Corner-apartment, with the inscription: "*États généraux, Parlements, Lits de justice*", a number of large pictures: *2275. *Couder*, Opening of the Chambers, May 5th, 1789. Above, continued round the entire room, Procession of the Assembly to the Church of Notre Dame at Versailles, by *Bellangé*.

The following *Salon de Vénus, de Diane, de Mars, de Mercure, d'Apollon, de la guerre* contain a number of large pictures by *Van der Meulen*, subjects taken from the Netherlands campaigns of Louis XIV. The long *Galerie de Louis XIV.* possesses nothing of interest beyond its magnificent fitments and its delightful situation facing the garden. To the left, adjoining this gallery are the three following apartments: the *Salle des Pendules*, so called from the intricate piece of mechanism it contains, by which the days of the month, the revolution of the earth, the phases of the moon etc. are recorded; the second is the sleeping apartment of Louis XIV., preserved nearly in its original condition, from the balcony of which (Sept. 1st, 1715) the king's chamberlain announced to the people: "*Le roi est mort!*" at the same time breaking his wand of office; then taking another, he exclaimed: "*Vive le Roi!*"

The third room is the *Œil de Bœuf*, so called from the oval form of a window at the extremity. Is was formerly the apartment where the courtiers awaited the *lever* of the monarch and was celebrated as the scene of numerous intrigues. To the left are the *Petits appartements* of Marie Antoinette, whence the attempt at escape was made on the night of Oct. 5th, 1789. The rooms of Louis XVI. in the opposite wing are also deserving of a visit; a meridian employed by that monarch himself is still in the position in which he placed it.

Quitting the *Œil de Bœuf* and re-traversing the long gallery, the visitor enters a series of rooms containing large pictures, principally by *Van der Meulen*, the contemporary of Louis XIV. In the 3rd Room: *2108. *Gérard*, The Duke of Anjou proclaimed king of Spain as Philip V. (Nov. 16th, 1700).

5th Room (*Salle du sacre de Napoléon*): **David*, Coronation of Napoleon and Josephine in the Cathedral of Notre Dame (Dec. 2nd, 1804). — *2278. *David*, Napoleon distributing the Eagles to the army. — *2276. *Gros*, Battle of Aboukir (1799).

6th Room (campaign of 1792-1793). *2327. *Lami*, Battle of Hondschooten.

Small room to the left (campaign of 1793—1794): **Bellangé*, Battle of Fleurus between the Austrians under Prince Cobourg and the French under Marshal Jourdan.

*8th Room (1792): Portraits of celebrated soldiers who afterwards became emperors, kings, marshals etc., represented according to the rank they held in 1792. — No. 2335. Cannonade of Valmy, and 2336. Battle of Jemappes, in both of which Louis Philippe distinguished himself (copies from *Horace Vernet*), reminiscences of his youth which that monarch appears to have specially valued. His portrait is also here (to the l.), as "Louis Philippe d'Orléans, duc de Chartres, lieutenant-général". — 2333. *Cogniet*, Departure of the National Guard to join the army.

An ascent of a few steps to the left leads to the *Salle des gouaches et aquarelles des campagnes de 1796 à 1814*. In the first room pictures of French Uniforms, and sketches in Water-colours by French staff-officers, interesting on account of the subjects alone.

Returning to the Room of 1792: in the passage a statue of Louis Philippe by *Dumont*.

The ***Galerie des Batailles*, a magnificent hall in two compartments, is now entered. It contains 33 modern chefs d'œuvre, and is adorned with the busts of 80 celebrated generals who have fallen in battle. Their names are inscribed on large tablets; those in the window-recesses record the names of the slain in the Crimean and Italian campaigns.

To the left: *2670. *Ary Scheffer*, Battle of Tolbiac (496).

*2671. *Steuben*, Battle of Tours (732).

To the right: **2776. *Horace Vernet*, Second day of the battle of Wagram (1809).

l. *2672. *Ary Scheffer*, Submission of the Saxon duke Wittekind to Charlemagne (785).

r. 2772. *Hor. Vernet*, Battle of Friedland (1807).

l. *2673. *Schnetz*. Eudes, Count of Paris, delivers the city from the Normans (889).

r. 2768. *Hor. Vernet*, Napoleon addressing the Guards before the battle of Jena (1806).

l. **2674. *Hor. Vernet*, Philip Augustus defeats the Barons at the battle of Bouvines (1214).

r. 2765. *Gérard*, Battle of Austerlitz.

l. 2676. *Eug. Delacroix*, Battle of Taillebourg (1242).

l. 2679. *Henry Scheffer*, Battle of Cassel in Flanders (1328).

r. 2756. *Philippoteaux*, Battle of Rivoli (1797).

l. 2691. *H. Scheffer*, Joan of Arc raising the siege of Orleans.

r. 2747. *Couder*, Siege of Yorktown in America under General Rochambeau and Washington (1781).

r. 2744. *Couder*, Battle of Læffelt (or. Lawfeld) near Mæstricht (1747).

l. 2715. *Gérard*, Henry IV. entering Paris (1594).

r. **2743. *Horace Vernet*, Battle of Fontenoy, Marshal Saxe against the English (1745).

l. 2721. *Heim*, Battle of Rocroy, Condé against the Spaniards (1643).

r. 2741. *Alaux*, Battle of Denain, Marshal Villars against Prince Eugene (1712).

The Salle de 1830, which is next entered, contains five large pictures referring to the July Kingdom:

2785. *Larivière*, Arrival of the Duke of Orleans at the Place de l'Hôtel de Ville; to the l. by the door of the edifice Lafayette in the uniform of the National Guard, his hat in his hand.

2786. *Gérard*, Reading of the declaration of the deputies, and proclamation of the Duke of Orleans as "*lieutenant-général du royaume*".

2787. *Ary Scheffer*, Louis Philippe as "lieutenant-general", accompanied by the Duke of Nemours, receiving his eldest son the Duke of Chartres (afterwards Duke of Orleans) at the head of his regiment of hussars.

2788. *Eugène Deveria*, Louis Philippe in presence of the Chambers and his whole family swears fidelity to the charter.

2789. *Court*, The King distributes flags to the National Guard in the Champ de Mars. All these pictures deserve careful examination on account of the portraits they contain of the promoters of the July revolution.

Passing through a small door to the right, the visitor again ascends to the second story (on the staircase: *Vernet*, Pope Gregory XII.; *Dcaisne*, Death of Louis XIII.) and enters the *Galerie des portraits de personnages célèbres*, a series of apartments containing an immense number of Portraits. Among others, in the 4th Room: Washington and other American celebrities; Madame Roland, beheaded in 1793, wife of the minister, who was banished after the fall of the Gironde; Charlotte Corday, by whose dagger Marat fell, also beheaded in 1793. In the passage room portraits of English celebrities, amongst them *Queen Victoria and *Prince Albert, painted by *Winterhalter* in 1842.

The two *Salles des résidences royales* contain portraits of the Napoleon family; among them, to the r., a well-known *picture by *David*, Napoleon as First Consul on the St. Bernard, painted in 1805; in the two *Galleries des portraits de l'Empire et de la Restauration* are Portraits of the period of the empire, among them the "Birth of the king of Rome" by *Rouget*, and portraits of the Turkish emperor Selim III. (d. 1808) and of Feth-Ali-Schah (d. 1834), king of Persia.

In the last room: Madame Campan (d. 1822); *Pope Gregory XVI. (d. 1846), by *Paul Delaroche*; the Duchess of Berry with her two children the Duke of Bordeaux and the last Duchess

of Parma; the Duke of Angoulême (d. 1844) on the battle-field, a large painting by *Paul Delaroche*; Pope Pius IX. with several cardinals, by *Horace Vernet* (d. 1863).

The last small room contains a picture representing a lecture delivered by Professor Andrieux, containing 46 portraits of eminent men of letters, actors and actresses, painted by *Heim*.

The visitor now retraces his steps, descends to the hall of 1830 and finally regains the staircase at the entrance to the *Galerie des Batailles*, where the statues of Louis Philippe, Napoleon I. and Louis XIV. are placed. Descending the stair to the ground-floor, he then enters the *Salles des campagnes de 1796 à 1810*.

1st Room (1796). In the centre a small statue by *Matthieu Meusnier*, representing the youthful *Jos. Agricola Viala*, wounded and with an axe in his hand. When a number of Royalists were about to march from Avignon against Lyons in 1793, this youth severed with an axe the rope of the ferry-boat on the Durance, thus retarding their progress. His heroic deed was scarcely accomplished when he was killed by a bullet. The Convention directed his remains to be interred in the Pantheon.

2nd Room (1797). 1488. The Battle of Rivoli, a copy from *C. Vernet*. — 1493. *Lethière*, Conclusion of peace at Leoben between Bonaparte, the Marquis de Gallo and General Merveldt.

3rd Room (1798). *1496. *Gros*, Battle of the Pyramids; "*Soldats, du haut de ces pyramides quarante siècles vous contemplent*" was Bonaparte's address to his troops. — In the centre: Kleber's Death, a group in marble by *Bougron*.

4th Room (1802, 1803). 1501. *Van Bree*, Bonaparte entering Antwerp.

5th Room (1804). 1505. *Serangeli*, Napoleon after his coronation receiving the deputies of the army in the Louvre.

6th Room (1805). *1514. *Victor Adam*, Capitulation of an Austrian cavalry brigade at Nærdlingen.

The suite is here broken by the *Hall of busts and statues of the *Imperial Family*; in the centre Napoleon I., a copy of the statue on the Vendôme column.

7th Room (1805). *1546. *Debret*, "Napoléon rend honneur au courage malheureux", the words reported to have been uttered by the emperor as he raised his hat in passing a waggon containing wounded Austrians.

8th Room (1805). 1551. *Gros*, Interview of Napoleon with the emperor Francis during the bivouac on the day after the battle of Austerlitz, Dec. 3rd, 1805. "*Je vous reçois dans le seul palais que j'habite depuis deux mois*" were the words with which Napoleon addressed Francis. "*Vous tirez si bon parti de cette habitation, qu'elle doit vous plaire*", was the reply.

9th Room (1806, 1807). 1552. *Meynier*, The French army entering Berlin, Oct. 27th, 1806. — 1553. *Berthon*, Napoleon receiving the deputies of the senate in the palace at Berlin.

10th Room (1807). 1555. *Gosse*, Napoleon and the king and queen of Prussia at Tilsit.

11th Room (1808). 1558. *Reynault*, Nuptials of Prince Jerome with the Princess of Wirtemberg.

12th Room (1809, 1810). 1561. *Debret*, Napoleon addressing his German troops before the battle of Abensberg, the Crown-prince Louis of Bavaria on horseback beside the emperor. — 1565. *Rouget*, Nuptials of Napoleon with the Grand-duchess Marie Louise.

**Salle de Marengo* (1800). *1567. *David*, Bonaparte ascending the St. Bernard. — 1566. *Thévenin*, The French crossing the St. Bernard. — 1568. *C. Vernet*, Battle of Marengo.

A staircase to the right, by the statue of Hoche at the entrance to the hall of sculptures, now descends to four small rooms containing *Sea-pieces, the finest of which are by *Gudin*.

The long Hall of sculptures contains Statues and Busts of celebrities of the republic and empire, generals who fell in battle etc. The statue of Hoche (d. 1797) at the entrance, by *Milhomme*, represents the general in a sitting posture; the reliefs pourtray his passage of the Rhine and the engagement at Neuwied. To the left, farther on, the naturalist Cuvier (d. 1832); to the right Champollion (d. 1831), the eminent archæologist and decipherer of hieroglyphics; in the centre of the hall two reliefs representing the delivery of the keys of Vienna and the peace of Pressburg.

At the extremity of this hall is the issue from the S. wing of the palace into the *Cour des Princes*.

The Visitor should, however, first inspect the *Basement-story* of the principal part of the edifice, where a long series of apartments, extending as far as the outlet into the Cour de la Chapelle, contain numerous Portraits; the first two, *Admirals and Constables*; the following, *Marshals of France*. Memorial tablets record the names of the marshals whose portraits could not be procured.

6th Room. **Count de Rantzau*, a German who in 1635 quitted the Swedish service for that of France, and subsequently commanded the corps of Bernard de Weimar after the death of the latter. This eminently brave man was repeatedly wounded in battle and lost several of his limbs, to which allusion is made in his epitaph in the Abbaye des Bons-Hommes at Passy:

"Il dispersa partout ses membres et sa gloire,
Tout abattu qu'il fut, il demeura vainqueur.
Son sang fut en cent lieux de prix de la victoire,
Et Mars ne lui laissa rien d'entier que le cœur."

8th Room: *Marshal Schomberg*, born in 1616 at Heidelberg, served successively in the armies of the Netherlands, France, Brandenburg and England, and fell at the battle of the Boyne in 1690.

9th Room: *Vauban* (d. 1707).

The *Salle des rois*, to the right, contains modern portraits by *Signol*, *Rouget*, *Blondel* and *Steuben* of all (67) the monarchs of France from Clovis to Napoleon III. Several apartments, adjoining the latter towards the right, contain *Résidences royales* and ancient châteaux.

The *Galerie de Louis XIII.*, facing the garden, is next visited: *1066. *Schnetz*, Battle of Rocroy (1643). — Then three more rooms with portraits of marshals:

1st Room: *Saxe* (d. 1750); *Læwendal* (d. 1750), natural son of Frederick III. of Denmark, successively in the Austrian, Saxon and Russian service; both portraits by *Couder*.

2nd Room: Prince *Soubise* (d. 1789), defeated at the battle of Rossbach by Frederick the Great in 1757.

3rd Room: *Luckner*, first in the service of Hanover during the Seven Years' War, then (1763) in that of France, guillotined in 1794; *Murat* (d. 1815); *Gérard* (d. 1852).

The three following rooms contain portraits of all the *Marshals of the Empire*, the next two "*Guerriers célèbres*", not marshals, from Godfrey de Bouillon (d. 1190) to Eugène Beauharnais (d. 1824), viceroy of Italy. Finally the halls containing "*Bustes d'officiers généraux tués en combattant pour la France*," among them General de Bréa who perished in the revolution of 1848.

The **Gardens and Park**, with their numerous fountains and celebrated *Orangerie*, some of the trees in which are several centuries old, are nearly in the same condition as when first laid out by *Le Nôtre* (d. 1700), the most eminent landscape gardener of his time. The greater part of the grounds, which are not of very considerable extent, may be surveyed from the terrace.

The garden contains an immense number of groups, statues and vases, some of which are copies from celebrated antiques, others originals of the 17th cent.

Some of the finest groups adorn the *Parterres du Midi et du Nord*; by the steps which descend to the garden are two large basins, the *Fontaine de Diane* and the *Fontaine du Point du Jour*, both adorned with fine groups of animals by *Keller*.

At the foot of the steps is situated the *Bassin de Latone*, consisting of several concentric basins surmounted by a magnificent group in white marble of *Latona with Apollo and Diana, by *Marsy*. The goddess entreats Jupiter to chastise the peasants of Lycia who refused her a draught of water; they are accordingly metamorphosed, some partially, others entirely, into frogs

or tortoises (Ovid's *Metamorph.* VI, 313–381) which spout forth water on Latona in every direction.

The *Statues* and *Groups* in the crescent or *Pourtour de Latone* are the finest in the garden to the left a singular statue representing Melancholy, by *La Perdrix*, the book, purse and bandaged mouth being supposed to indicate its peculiarities. Then Antinous, Tigranes, Faunus, Bacchus, Faustina, Hercules Commodus, Urania, Jupiter and Ganymede, and opposite, Venus in the shell. — On the other side the Dying Gladiator, Apollo Belvedere, Urania, Mercury, Antinous, Silenus, Venus Kallipygos, Tiridates, Fire, Lyric Poetry.

At the extremity of the *Tapis Vert*, a long, narrow lawn, is situated the *Bassin d'Apollon*, a magnificent fountain, environed with tritons, nymphs and dolphins. In the centre Neptune and Amphitrite are represented seated in an enormous shell, on the E. side Proteus and on the W. the Ocean. The upper border is adorned with a number of vases ornamented with reliefs.

The *Canal*, situated to the W. of the *Bassin d'Apollon*, is nearly 1 M. in length. Its form is that of a cross, the two arms of which together measure about $\frac{2}{3}$ M.; the N. Portion extends to the vicinity of the *Grand Trianon*.

To the right and left in the grounds of the park, which are laid out in a symmetrical but simple style, are several other basins. These, however, possess nothing worthy of mention and need not be visited except when the fountains (*les grandes eaux*) play, an imposing spectacle which is computed to cost about 10,000 francs on each occasion, and may usually be witnessed on the first Sunday of each month from May to October. (Comp. Galignani's Messenger.) At 4 o'clock the minor fountains (*les petites eaux*) begin to play: *Bassin d'Apollon*, *Bassin de Latone*, *la Salle de Bal ou des Rocailles*, *Bosquet de la Colonnade*, *Bosquet des Dômes*, *Bassin d'Encelade*, *l'Obélisque ou les Cent Tuyaux*.

The greater of these fountains, the *Bassin du Dragon* ou *l'Allée d'Eau* and the *Bassin de Neptune* begin to play about 5 o'clock; the columns of water which issue from these are upwards of 80 ft. in height. As the spectacle does not last more than twenty minutes, visitors are recommended to secure a good point of view in time (chair 50 c.).

Vast numbers of visitors flock to Versailles on these occasions and all the public conveyances are crowded. Strangers will therefore act wisely in starting from Paris at an early hour and not returning until late in the evening when the crowd has considerably decreased.

The *Grand Trianon*, a handsome villa situated about $\frac{3}{4}$ M. from the terrace of the palace, was erected by Louis XIV. for Madame de Maintenon. It contains several sumptuous apartments and some fine modern works of art. The *Salle de Malachite* de-

rives its name from the magnificent basin presented by the emperor of Russia to Napoleon on the conclusion of the treaty of Tilsit. The interior may be visited daily (Mondays excepted) (gratuity 1 fr.): for those, however, whose time is limited a glance at the exterior will suffice.

The **Petit Trianon** (card of admission from the Ministre de la Maison de l'Empereur necessary), a short distance to the N.E., was erected by Louis XV. for Madame Dubarry. It is tastefully fitted up, but contains nothing remarkable. The garden, however, is worthy of a visit. It possesses some magnificent trees and an artificial lake, once a favourite resort of Marie Antoinette and the Duchess of Orleans. The villa was also occasionally occupied by the empress Marie Louise.

Between the two villas a "*Musée des voitures*" has recently been formed, containing a collection of state-carriages from the commencement of the first empire to the baptism of the Imperial prince in 1856.

Strangers may now, instead of returning to Paris, prefer to proceed to *St. Germain-en-Laye* (p. 187), to which an omnibus runs daily about 4 p. m., starting from the corner of the Rue des Reservoirs and the Rue de la Paroisse.

35. St. Cloud and Sèvres.

Railways to St. Cloud and Sèvres see pp. 168, 169; *Steamboat* see p. 25.
Horse-railway from the Place de la Concorde (60 c.).

The route as far as Auteuil has already been described at p. 170. Here the road to St. Cloud diverges to the r., intersects the fortifications and in a straight direction traverses the S. extremity of the Bois de Boulogne. Beyond the suburb of *Boulogne*, almost exclusively peopled by "blanchisseuses", the Seine is crossed. On the opposite bank rises the small town of *St. Cloud* (3000 inh.), with a new Romanesque parish church.

On an eminence above the town is situated the *Palace of St. Cloud*, erected in 1572 by the wealthy financier Jérôme de Gondy, purchased in 1658 by Louis XIV. and presented to his brother the Duke of Orleans, whose family occupied it during more than a century. In 1782 it was purchased by Louis XVI. for Marie Antoinette with whom it was a favourite resort. — Here in 1589 Henry III. was assassinated by the fanatical Dominican Jacques Clément.

The *Salle de l'Orangerie* is celebrated as the apartment where the Council of the Five Hundred held their sessions. On March 9th, 1799, Bonaparte with his grenadiers dispersed the assembly, and a few days later caused himself to be nominated First Consul. To these reminiscences of the first rise of his power is perhaps to be ascribed the marked preference which the emperor always manifested for St. Cloud.

On July 3rd, 1815, the second capitulation of Paris was here signed. Here likewise in 1830 Charles X. signed the fatal decrees (abolition of the freedom of the press, dissolution of the Chambers, alteration of the statutes respecting elections) which immediately preceded the revolution of July.

St. Cloud is now the principal summer residence of the emperor and is only shown during the absence of the imperial family, when the public are admitted on Sundays and Thursdays 2—4. The palace contains but few reminiscences of Napoleon I., although once his favourite residence, and a very limited number of works of art. In the vestibule is placed *Pradier's Sappho, his last work (1852); in one of the apartments *Pollet's* Hora ("une heure de la nuit"); several modern pictures, among others the Sisters of Charity by *Pils*; several choice specimens of Gobelin's tapestry; a collection of Sèvres porcelain etc.

The terrace in front of the palace commands a magnificent prospect. The park, laid out by the celebrated *Le Nôtre* and considered his master-piece, contains another still finer point of view.

Quitting the palace by the route by which he ascended, the visitor takes the first path to the right and proceeds in a straight direction through the avenue, passing *La Haute et la Basse Cascade*, the former surmounted by a fine group by *Adam*, representing the Seine and the Marne. The fountains usually play every alternate Sunday in summer, and every Sunday from 4 to 5 o'clock during the fête of St. Cloud which takes place in the three last weeks of September. The "*Jet Géant*" or *Grand jet d'eau*, to the left of the cascades, rises to a height of 140 ft.

By the small fish-pond the paved path to the left, by the iron railing, should be taken. The visitor soon after turns to the right and finally ascends a grassy slope to the left, opposite to the W. side and the gardens of the palace.

On the summit of the hill is situated the *Lanterne de Démosthène*, about 25 minutes' walk from the terrace of the palace. It is a lofty tower surmounted by a cupola and supported by Corinthian columns, and was erected by Napoleon I. in imitation of the so-called Lantern of Demosthenes at Athens executed by Lysicrates. The summit of the tower affords an extensive and magnificent panorama. Far below flows the Seine, to the left is the bridge of St. Cloud, beyond it the town and the Bois de Boulogne, then the triumphal arch and in the background Montmartre; from among the houses of Paris rise St. Vincent de Paul, the Dome of the Invalides, St. Sulpice, the Pantheon and (the last dome to the right) the church of Val de Grâce; to the r. of Paris the village of Issy (p. 169), commanded by the fort. On the farther side of the city the cemetery of Père Lachaise may also be distinguished.

If the stranger here pursue his route towards the right, then turn to the left, cross a bridge, and where the path divides select that to the right, he will in $\frac{1}{4}$ hr. reach the village of **Sèvres** (*Restaurant au Berceau*), one of the most ancient in the environs of Paris. The celebrated Imperial *Porcelain Manufactory is situated 5 minutes' walk farther. It has for upwards of a century been the property of the government, and employs 180 hands.

The public are admitted (after 11 o'clock) to the *Exhibition Rooms* only (1 fr. gratuity), which contain a great number of specimens of the products of the manufactory, the most remarkable being the large paintings on porcelain, most of them copies from celebrated Italian masters. Stained glass is likewise here manufactured and may be compared with some beautiful specimens of German workmanship from Munich, presented in 1838.

The *Musée Céramique* (open to the public on Thursdays), founded in 1800 by Alexander Brongniart, consists of an extensive collection of objects bearing reference to the history of the fabrication of porcelain, and of specimens of modern manufactures from all parts of the world. Among other articles may be mentioned those of the period of Bernard Palissy (15th cent.), the inventor of glazing. The collection, however, possesses more interest for the virtuoso than the ordinary visitor.

The old château in which the manufactory is at present established being in a dilapidated condition, the works will soon be transferred to a new building now in course of construction nearer the *Pont de Sèvres*.

Railway (rive gauche) see p. 169; the trains of this line also stop at Sèvres, those to Versailles at a quarter after every hour, to Paris a quarter before every hour.

36. St. Germain-en-Laye.

Railway-station (Rue St. Lazare 124) and omnibus see p. 23. Trains start from Paris every hour from 8.30 a. m. to 8.30 p. m., from St Germain every hour from 8 a. m. to 8 p. m., also at 10 and 11 p. m. on Sundays and holidays; time of journey 42 min.; fares, diligence 1 fr. 50 c., wagon 1 fr. 25 c.; return-tickets at a reduced rate. — There are also two omnibus routes, one by Nanterre, the other by Bougival, the latter very agreeable and recommended to those whose time is not limited.

The first portion of the route as far as *Asnières*, where the line to Versailles diverges to the left, is described at p. 168.

Nanterre, the following station, is a village where tradition alleges that Ste. Geneviève, the patron saint of Paris, was born in 425.

The château of *Malmaison*, not visible from the line, situated in the wood to the left, $1\frac{1}{2}$ M from the Station of *Rueil*, was the residence of the Empress Josephine after her divorce (1809). Here she died in 1814, and was interred in the small church of

Rueil, which is also remarkable for its Saxon architecture. The lateral chapels of the choir contain the monuments of the empress and Queen Hortense. The former, erected by Eugène Beauharnais and Queen Hortense, executed by *Cartellier*, represents the empress in a kneeling posture and bears the inscription. "*A Joséphine, Eugène et Hortense, 1825*". The monument to Queen Hortense is of similar design and bears the inscription: "*A la Reine Hortense, son fils Napoléon III.*" After the battle of Waterloo Napoleon retired to the château of Malmaison, but on the approach of the Prussian troops from Argenteuil and Chatou quitted it, June 29th, 1815. In 1842 the château became the property of Queen Christina of Spain, who resided in it for several years, and in 1861 it was repurchased by the present emperor.

As the train proceeds, the arches of the aqueduct which supplies the fountains of Versailles are perceived on the summit of the wooded hills to the left.

Near *Chatou* the line crosses the Seine, which is here divided into two arms by an island, and beyond *Le Vésinet* again reaches the river, whence it ascends a considerable incline to St. Germain.

St. Germain-en-Laye is a quiet town (14,283 inhab.) of similar origin with Versailles. It is indebted for its foundation to the *Palace*, a large, gloomy edifice, constructed principally of brick, in the vicinity of the railway-station, and once the favourite residence of Francis I., Henry II., Henry IV., Charles IX. and Louis XIV.

It was finally quitted by the last-named monarch, who presented it to Madame de Montespan and transferred his residence to Versailles. Napoleon I. converted the palace into a school for cavalry-officers. Subsequently it served as a military prison, and is now destined for the reception of a museum of Gallo-Roman antiquities. The church, situated in the Place du Château facing the palace, contains a handsome monument in white marble, erected by George IV. of England to the memory of James II., who during his exile resided in the palace and died there in 1701. The monument has recently been restored by order of Queen Victoria.

The principal charm of St. Germain consists of the **Terrace*, which extends for upwards of $1\frac{1}{2}$ M. along the E. slope of the hill at a considerable elevation above the Seine, and commands a magnificent prospect of the valley, the winding river and the animated plain. At the base of the hill is situated the village of *Le Pecq*, to the right *Marly*, the aqueduct (see above) and *Louvenciennes*, once the country residence of Madame Dubarry, and in the distance the towers of St. Denis. Paris itself is concealed from view by Mont Valérien.

The beautiful and extensive forest of St. Germain is preserved in admirable order and affords abundant shade and retirement. The animated *Fête des Loges* which takes place in the forest on the first Sunday in September and the two following days, derives its name from *Les Loges*, a country residence erected by Anne of Austria, consort of Louis XIII. The railway to Rouen traverses the forest. (One-horse carr. 2 fr. per hour, on Sundays 2½ fr., two-horse carr. 50 c. more).

The elevated and salubrious situation of St. Germain render it a favourite summer residence of the Parisians, as well as of a number of English families.

At the S. extremity of the terrace is situated a pavilion commanding a magnificent view, alleged to have been the birth-place of Louis XIV., now converted into a *restaurant, 5 minutes' walk from the railway-station. (Charges at the restaurants in the town more moderate; adjoining the station *Galle.)

Omnibus (1¼ fr.), three times daily to Versailles by Marly, in 1 hour.

37. St. Denis.

Chemin de fer du Nord, station in the Place Roubaix (Pl., red f0); trains every hour to St. Denis in 11 min. A recently completed line (*Service circulaire de la gare du Nord à la gare de l'Ouest*) runs to St. Denis, Epinay, Enghien (p. 195) and Ermont, returning to Paris by Sannois, Argenteuil, Colombes and Asnières (p. 168). Tickets for this agreeable circuit, which may be broken at any of the stations, 1 fr. 80 c., 1 fr. 35 c., and 1 fr.

Omnibuses which start every half hour from the suburb of *La Chapelle* (*Barrière de St. Denis*), situated to the E. of Montmartre, convey passengers to St. Denis in half-an-hour; others start from *Les Batignolles* (*Barrière de Cléchy*), to the W. of Montmartre, and proceed to St. Denis by *St. Ouen* in 50 min.; fares 30–50 c., “correspondances” see p. 23. In the château at St. Ouen in 1814 Louis XVIII. before entering Paris signed the proclamation by which the “Charte” was promised to the country. He afterwards presented the château to Madame du Cayla, who in 1856 bequeathed it to the city, on condition that a monument should be erected to the memory of Louis XVIII. The bequest was, however, declined.

In the vicinity are extensive *Glacières*, establishments where in winter the production of ice is facilitated by artificial means.

A visit to Montmartre and its cemetery may be conveniently combined with an excursion to St. Denis, if the stranger have an entire day at his disposal.

The station at St. Denis is ¾ M. distant from the abbey-church. The town is reached by the principal street. The new and still unfinished Gothic church rises to the l. Near the station are several small restaurants.

St. Denis, which contains a population of about 16,000, is indebted for its celebrity to its ancient abbey-church, which the monarchs of France have chosen for their burial-place. The edifice is at present undergoing complete restoration and is only partially accessible. It is one of the finest monuments of French Gothic and replete with the most interesting historical associations.

About the year 250 a chapel was erected here in honour of St. Dionysius (St. Denis) the Areopagite, who suffered martyrdom on Montmartre (*mons martyrum*).

Dagobert I., king of Austrasia, and subsequently of the whole of France, here founded a Benedictine Abbey, and about the year 630 commenced the construction of a new church. During a long series of years masses for his soul were celebrated by the monks on Jan. 19th, the anniversary of his death.

A new edifice was erected on the same spot by Pepin in 754 and completed by Charlemagne in 775. No trace of either of these ancient structures exists at the present day.

Suger (d. 1152), the celebrated abbot of St. Denis, the adviser of Louis VI. and Louis VII. and administrator of the kingdom during the absence of the latter in the Holy Land, demolished the church and caused a more handsome edifice to be erected on the site, which was consecrated in 1144. The portal and a portion of the towers of the present day belong to that period.

A century later the church was partially destroyed by lightning and was restored in 1234—1284 by St. Louis. During subsequent ages it underwent numerous alterations, but under Louis Philippe was judiciously restored in the original style.

During the first revolution the sacred edifice, once so rich in relics and sacred ornaments, was entirely pillaged and desecrated, and converted successively into a "temple of reason", a *dépôt* of artillery and a salt-magazine. In accordance with the sacrilegious spirit of the day the name of St. Denis was abolished and the town called *Franciade*. The building being in a dilapidated and dangerous condition, it was afterwards proposed to demolish it entirely and convert the site into a public market-place. From this fate, however, it was rescued by Napoleon I., who by a decree of Feb. 19th, 1806, caused the edifice to be repaired and restored to its sacred uses.

In 1837 the N. tower was destroyed by lightning and, although partially re-erected, was subsequently found to be in so defective a condition that it was entirely pulled down.

The façade of the church contains three receding portals adorned with numerous sculptures. Those of the central portal represent the Last Judgment; at the sides the Wise and Foolish Virgins. The S. portal contains a representation of the martyrdom of St. Denis; on either side of the entrance are curious sculptures of the occupations peculiar to each month of the year. The N. portal belongs to the period of the restoration.

A very limited portion of the interior of the church is accessible to visitors, who are conducted by the verger (1 fr.) through a narrow passage to the choir. A sufficient survey, however, is thus obtained of the noble proportions of the church and its numerous monuments. A decree of 1859 provided that the

ancient burial place of the kings of France should also be that of her emperors, and an entire restoration of the church was commenced. The style of the 12th cent. is most carefully adhered to, and the pavement of the aisles has been lowered to its original level. The church is cruciform; length 332½, breadth 114 ft.

The Stained Glass of the windows is almost exclusively modern; the two wheel-windows, especially that on the S. side with the genealogy of Christ, merit particular attention. Those of the galleries above contain a perplexing multitude of portraits, saints, church-fathers, popes, kings and queens, abbots etc. In the large windows of the nave are 55 large figures of kings and queens from Clovis and Clotilde to Philip the Bold and Isabella of Arragon; in the N. transept events from the crusades and the life of St. Louis; in the S. transept the restoration of St. Denis by Napoleon, interment of Louis XVIII., the visit of Louis Philippe to the church and armorial bearings; in the choir the history of St. Denis. All of these are destined to undergo a careful renovation.

During the spring of 1867 divine service was performed in a portion of the aisle, termed the *Chœur d'Hiver*. The altar-piece, representing the martyrdom of St. Denis, is by *Casp. de Crayer*, a pupil of Rubens. At the entrance the tombstone of the abbot *Antoine de la Haye* (d. 1550).

An exhaustive enumeration of the monuments in the church cannot be given until the restoration is completed. The places assigned to them after the Revolution have been entirely changed, as every endeavour is made to restore the edifice to its original condition. Among the most interesting may be mentioned those of *Dagobert* (d. 638) and his queen *Nantilde*, probably dating from the 13th cent. The three singular reliefs of the former represent the delivery of the monarch's soul from purgatory, through the intervention of St. Denis, St. Martin and St. Maurice, and his reception into heaven.

The N. transept contains the lofty monument of *Louis XII.* (d. 1515) and his queen *Anne of Bretagne*, designed in 1527 by Paolo Ponce. The king and queen are represented in a recumbent posture on the sarcophagus, which is surrounded by twelve arches, richly decorated and supported by graceful pilasters, beneath which are statues of the twelve apostles. The pedestal is adorned with reliefs representing the entry of Louis XII. into Milan (1499), his passage of the Genoese mountains (1507), the victory over the Venetians at Agnadello (1509) and their final submission.

The adjoining monument of *Henry II.* (d. 1599) and *Catherine de Medicis*, executed by Germain Pilon, is of similar design; the recumbent effigy of the queen and the drapery deserve

examination; the reliefs represent faith, hope, charity and good works.

The S. transept contains the monument of *Francis I.* (d. 1547) and his queen *Claude*, the most sumptuous of these three of the 16th cent., designed by Delorme and executed by several eminent sculptors of that period. The basement is adorned with numerous reliefs of scenes from the battles of Marignano (1515) and Cérisoles (1544).

Another historically interesting tomb is that of "*Noble homme Messire Bertrand du Guesclin, comte de Longueville et Connestable de France*" (d. 1380), one of France's most heroic warriors in her contests with England. In the left eye is indicated the wound which the constable received in battle. The tomb of his companion in arms, the Constable *Louis de Sancerre* (d. 1402) is in the same chapel.

The Sacristy is adorned with ten modern paintings bearing reference to the history of the abbey: *Monsiau*, Coronation of Marie de Médicis; **Gros*, Charles V. and Francis I. visiting the abbey; *Menjaud*, Death of Louis VI.; *Guérin*, Philip III. presents the abbey with the relics of St. Louis; *Barbier*, St. Louis receiving the Oriflamme, the sacred banner of France formerly preserved in the church; *Landon*, St. Louis restoring the burial vaults; *Meynier*, Charlemagne at the consecration of the church; *Garnier*, Obsequies of king Dagobert; *Monsiau*, Preaching of St. Denis; *Heim*, Discovery of the remains of the kings in 1817.

The sacristan, if desired, also shows the treasury of the church, containing valuable ecclesiastical robes and utensils. A suit of armour preserved here is alleged to have belonged to Joan of Arc.

At the *High-Altar*, on April 1st, 1810, the nuptials of Napoleon with the Archduchess Marie Louise were solemnized, and on the same spot, in 1593, Henry IV. was received into the pale of the Roman Catholic church.

The four stone slabs in front of the raised choir mark the entrance to the Crypt, which has been restored at the instance of the emperor. Its history is replete with vicissitudes. The vaults, which since the time of Dagobert (d. 638) had served as a burial-place for the royal family of France, extended as far as the W. side of the crypt only. When the last vacant space was filled after the death of the Infanta Maria Theresa (d. 1683), consort of Louis XIV., that monarch directed the vaults to be extended and a burial-place to be constructed for the Bourbons. This was accomplished by an encroachment on the crypt.

But few members of this family here found a resting-place when the revolution broke out. "*La main puissante de la République doit effacer impitoyablement ces épitaphes superbes et*

démolir ces mausolées qui rappelleraient des rois l'effrayant souvenir" were the words used by *Barrère* before the Convention on July 31st, 1793, and a commission was accordingly formed to carry out this sacrilegious proposition. The Convention was also influenced by the consideration that the government was in want of ammunition, and therefore decreed that the metal thus obtained should be employed in casting guns and bullets.

By a singular coincidence the work of desecration was commenced on Oct. 12th, 1793, the precise day on which, exactly one century before, Louis XIV. had caused the demolition of the ancient tombs of the emperors at Spires. *Hentz*, the agent employed by the Convention, was moreover a namesake of the superintendent of the work of destruction at Spires. The remains of Louis XIV. himself were among the first which were desinterred, and a few days later those of Louis XV. "*Mercredi le 16 Octobre à onze heures du matin, dans le moment où la reine Marie Antoinette d'Autriche, femme de Louis XVI., eut la tête tranchée, on enleva le cercueil de Louis XV. mort le 10 Mai 1774*" is the testimony of an eye-witness. In order the more speedily to accomplish the work, the wall of the crypt was broken through and the bodies of the illustrious dead, among others those of Dagobert and his queen Nanthilde, Louis X., Charles V., Charles VI., Louis XIII. etc., conveyed to trenches ("*fosses communes*") dug in the adjacent Cimetière de Valois.

These atrocities were completed on Oct. 25th, but even with these the sacrilegious Convention does not appear to have been satisfied. The eye-witness of their proceedings already mentioned goes on to relate: "*Quelques jours après, les ouvriers avec le commissaire aux plombs ont été au couvent des Carmélites faire l'extraction du cercueil de Madame Louise de France, fille de Louis XV, morte le 23 déc. 1787, âgée de 50 ans et environ six mois. Ils l'ont apporté dans le cimetière et le corps a été déposé dans la fosse commune; il était tout entier, mais en pleine putréfaction; ses habits de carmélite étaient très-bien conservés*".

On the restoration of the abbey in 1806, Napoleon decreed that the crypt should be employed as a place of sepulture for himself and his successors. Only one member of his family, however, was here interred, the young *Napoléon Charles*, the son of his brother Louis. The coffin was afterwards conveyed to *St. Leu*, near Senlis, and there re-interred with the remains of *Charles Buonaparte*, who died at Montpellier in 1783. The church of *St. Leu* has been redecorated by the present emperor and adorned with a monument to his mother Queen Hortense, to whose memory a service is annually performed.

Louis XVIII. in 1817 caused the remains of his ancestors, as well as those of Louis XVI. and Marie Antoinette who had been interred in the churchyard of the Madeleine, to be re-interred in

the crypt. He himself (d. 1821), the *Duc de Berry* who was assassinated in Feb., 1820, and several of his children were the last of the Bourbons here interred. *Charles X.* died and was interred at Görz in Austria in 1836. *Louis Philippe* had destined the ancient château of Dreux for his family burial-place, but was buried at Weybridge in England, where he died in Aug., 1850.

Napoleon III. has revived the plan of his great ancestor and by a decree of Jan. 1859 destined this to be the resting place of the French emperors. The crypt has in consequence been entirely remodelled; the former monuments have been removed and some of them placed in the church above. Until farther notice the crypt is not accessible to the public.

In 1817, when the Abbey recovered its ancient privileges, Louis XVIII. directed all the monuments which had been rescued in 1793 and had been preserved with many from other churches in the *Musée des Petits Augustins* (*Ecole des Beaux Arts*, p. 150) to be brought back to St. Denis.

A flight of steps formerly descended from the N. aisle to the crypt. The numerous figures and a few monuments, none of them dating earlier than the 13th cent., have been arranged as far as possible in chronological order.

The first four halls contain the monuments (32) of the *Merovingians* and *Carlovingians*, from Clovis the Great, king of the Salic Franks (d. 511), to Charlemagne (d. 771), king of Austrasia. (Charlemagne was by his own wish interred at Aix-la-Chapelle instead of here; see p. 248.)

Then Hugh Capet (d. 996) and his descendants (34), down to Charles IV. (d. 1328). Near the former are several sarcophagi, obscurely placed, containing the remains which were re-exhumed in 1817 (see p. 193).

In the first semicircular space are the *sarcophagi of the two young princes, Philippe, the brother, and Louis, the son of St. Louis, both of whom died in the early part of the 13th cent. They formerly reposed in the Abbey of Royaumont. Adjacent are two magnificent commemorative stones, adorned with gold and colours, recording the victory gained by Philip Augustus over the German emperor Otto IV. at Bouvines in Flanders in 1215.

Napoleon I. caused the new entrance to the crypt to be transferred to the spot where the aperture had been made in 1793 in order to remove the coffins. Louis XVIII. directed this to be re-closed and replaced by a *Chapelle Expiatoire*, gaudily painted and containing four marble tablets with the names of all the members of the royal family here interred, as well as of the abbots and other celebrated personages. Opposite to it is the entrance of the vault constructed by Louis XIV.

The *House of Valois* begins with Philip VI. (1350) and terminates with Henry III., who was assassinated by the Dominican Jacques Clément in 1589. There were formerly 47 monuments here, the finest of which is that of *Duke Louis of Orleans, second son of Charles V. (d. 1380), and his consort Valentine, duchess of Milan, the work of Italian artists of the 16th cent. in the Renaissance style. A marble vase contains the heart of Francis I. (d. 1547).

The *House of Bourbon* commences with Henry IV., who in 1593 was here received into the pale of the Rom. Cath. church and was assassinated by Ravillac in 1610. It consists of 15 monuments placed in the halls of the S. outlet of the crypt, most of them being fragments from other tombs, often clumsily put together; also kneeling statues of Louis XVI. and his consort, destined for a different site, and groups from the monuments of the Duc de Berri and Louis XVIII.

The Tower, 190 ft. in height, is ascended by a staircase to which a door in the S. portal leads. The summit commands a

magnificent *panorama: on an eminence to the N. the tower of Montmorency; S.E. the village of Aubervilliers-les-Vertus with its fort, and contiguous to it the *Canal de St. Denis* which in the vicinity unites with the Seine and in connection with the *Canal St. Martin* cuts off the wide curve which the river describes between the Pont d'Austerlitz and St. Denis. To the S. lies Paris in which the most conspicuous objects are the Pantheon, Montmartre, Dôme des Invalides and Arc de l'Etoile. To the S.W. is situated the village of St. Ouen (p. 189), beyond which rises the fortification of Mont Valérien.

The extensive buildings which adjoin the abbey-church of St. Denis were erected by Louis XV. on the site of the monastery.

Subsequently to 1815 the Educational Establishment for sisters and daughters of members of the Legion of Honour, founded by Napoleon in 1801 and originally established in the château of Ecouen, 6 M. to the N. of St. Denis, was transferred to this secularized monastery. This "*Maison Impériale d'Education de la Légion d'Honneur*" is fitted up for the reception of upwards of 500 pupils, who enjoy educational advantages of the most superior description. Their dress is entirely black and the discipline partakes of an almost military character. Admission may be procured by applying to the Grand Chancellor of the Legion who resides in Paris, Rue de Lille 64.

Enghien-les-Bains, a small watering-place possessing a sulphureous spring, a park and a lake, is reached by the trains of the Northern line in 12 min. from St. Denis. The grounds afford delightful promenades and are a favourite holiday resort of the Parisians.

On an eminence to the right, surrounded with fruit-trees, is situated **Montmorency**, another popular place of summer resort. It is well known from having once been the residence of Rousseau, who spent two years (1756 — 1758) in the house termed "*l'Ermitage de Jean Jacques Rousseau*", and there wrote his *Nouvelle Héloïse*. This habitation, which was originally a hermitage, was fitted up for the use of the philosopher by the Countess d'Epinay, in order to prevent his return to Geneva. During the revolution the Hermitage became national property and was for a short period occupied by Robespierre, who spent a night in it three days previous to his execution (July 28th, 1794). In 1798 the Hermitage was purchased by the eminent composer Grétry, who died here in 1813. His heart was interred in the garden, where a monument was erected to his memory, but in consequence of a law-suit was afterwards conveyed to Liège, his native place. To this the inscription alludes: "*Grétry, ton génie est partout, mais ton cœur n'est qu'ici. Les Liégeois n'en ont enlevé que la poussière*"

The Hermitage (access sometimes denied) has recently been much altered and no longer contains reminiscences of Rousseau. The garden, however, retains its former aspect. A stone bears the inscription: "*Ici J. J. Rousseau aimait à se reposer*". The laurel near it is said to have been planted by him.

An omnibus runs in 20 min. from the station of Enghien-les-Bains to Montmorency (fare 50 c.). Passengers desirous of visiting the Hermitage quit the omnibus a short distance before Montmorency is reached and enter the Rue Grétry. The Hermitage is a small, red house near the extremity of the street, to the garden of which strangers are generally admitted, on ringing at the gate and applying for permission.

38. Fontainebleau.

By the *Chemin de fer de Lyon* in 2 hrs.; six trains daily; fares 6 fr. 10, 4 fr. 95, 3 fr. 35 c.; return-tickets, available for the day of issue, at reduced rates. The station (Pl., blue 12) is in the *Boulevard Mazas*, on the right bank of the Seine, in the vicinity of the Pont d'Austerlitz. *Special omnibuses* start from the points mentioned at p. 24 half an hour before the departure of each train.

Those who desire to visit Fontainebleau should devote an entire day to the excursion and leave Paris by an early train (views on the left side), reaching their destination in 2 hrs. One hour will probably suffice for the inspection of the palace and garden, after which a drive or walk to the Gorges de Franchard will occupy 2-3 hrs., and a visit to the Fort de l'Empereur 1 hr. If the stranger purposes dining at Fontainebleau he will do well on his arrival to order a "dîner à 4 ou 5 fr. par tête" at a hotel, for the hour at which he intends to return from his walk.

Soon after quitting Paris the train crosses the *Marne* near its confluence with the Seine at the station of *Charenton* (the lunatic asylum is on an eminence to the left, p. 127). *Alfort*, on the opposite bank of the Marne, possesses a Veterinary School. To the right and left rise the forts of *Ivry* and *Charenton* which here command the course of the Seine.

Villeneuve St. Georges, a place of some importance, with a suspension-bridge over the Seine, is picturesquely situated on the slope of a wooded eminence.

The beautiful green dale of the *Yères*, a small but deep river, bordered with rows of willows and poplars, is now traversed. Picturesque country residences, small parks and thriving mills are passed in rapid succession.

The next stations are *Montgeron* and *Brunoy*. The chain of hills to the left, as well as the plain, are studded with innumerable dwellings. Brunoy is charmingly situated in the midst of plantations and is inhabited almost exclusively by wealthy Parisians and retired men of business.

Before Brunoy is reached the train crosses the *Yères*, and beyond the village passes over a viaduct which affords an admirable prospect.

The valley of the Yères is now quitted, and the district becomes flatter. Stations *Combs-la-Ville*, *Lieusaint* and *Cesson*.

The Seine is again reached and crossed by a handsome iron bridge at **Melun** (*Hôtel de France*), an ancient town with a population of 11,000, known to the Romans under the name of *Methalum* or *Melodunum*, and picturesquely situated on an eminence above the river. The Church of Notre Dame, dating from the 10th cent., and the modern Gothic Town-hall are fine edifices.

After affording several picturesque glimpses of the valley of the Seine, the train reaches the forest of Fontainebleau. The last station is *Bois-le-Roi*.

The station of **Fontainebleau** is situated upwards of 1 M. from the palace. The town (*Hôtel de Londres*; *Aigle Noir*; *Hôtel de France*; a *Café* adjoins the *Aigle Noir*), which owes its origin principally to the proximity of the palace, and contains 10,500 inhabitants, is a quiet place with broad and clean streets.

The town contains nothing to arrest the attention of the stranger, except perhaps the *Statue of General Damesme*, erected in 1851 in the Place du Palais de Justice. This officer, a native of Fontainebleau, was killed during the revolution of June, 1848, when at the head of the guards he was in the act of tearing down a flag from a barricade near the Pantheon.

The *Palace (accessible daily during the absence of the emperor), situated on the W. side of the town, is an extensive pile and possesses five different courts: *Cour du Cheval Blanc*, *Cour de la Fontaine*, *Cour Ovale* or *du Donjon*, *Cour des Princes* and *Cour des Cuisines* or *de Henri IV*.

The spacious entrance court, the *Cour du Cheval Blanc*, separated from the street and the Place de Ferrare by an elegant iron railing, derives its appellation from a statue formerly placed here. It is sometimes termed the *Cour des Adieux* from having been the scene of Napoleon's parting from his old Guard and grenadiers, April 20th, 1814, after his abdication. Here, too, March 20th, 1815, on his return from Elba, the emperor reviewed the same grenadiers previous to marching with them to Paris.

The site of the Palace is said to have been formerly occupied by a fortified château founded by Louis VII. about the year 1162. The present edifice was almost entirely constructed and decorated by a number of French and Italian architects, sculptors and artists under Francis I. (d. 1547), whose favourite residence it became. Henry IV. afterwards made considerable additions, and Louis XV. substituted a new wing for one of the period of Francis I. It subsequently became a favourite residence of Napoleon I., but its after the restoration was much neglected. For its rescue from its dilapidated condition it was indebted to Louis Philippe.

In addition to the historical associations mentioned in the course of the following description, a few more may now be

In 1808 the dethroned king *Charles IV.* of Spain was confined during 24 days in the palace by order of Napoleon. Here too, Dec. 16th, 1809, the divorce of *Napoleon* from Josephine took place.

The palace is usually entered by a door below the *Escalier du Fer-à-cheval*, so called from being in the form of a horse-shoe, situated on the E. side of the Cour du Cheval Blanc. This central "*Pavillon des Peintures*" is adorned with a bust of Francis I., placed there by order of Louis Philippe.

An attendant (fee 1 fr.) here receives the visitor and conducts him through a long series of apartments, many of them sumptuously fitted up, but possessing no great artistic merit. A few only of the more interesting objects need here be enumerated.

The *Galerie des Assiettes* derives its name from the porcelain plates with which the wainscoting is decorated.

The *Appartements des Reines Mères* were once occupied by Catherine de Medicis (d. 1588, mother of three kings, Francis II., Charles IX., Henry III.) and by Anne of Austria (d. 1666), mother of Louis XIV. The same apartments were assigned to Pope Pius VII. during his imprisonment from June, 1812, to January, 1814. Under Louis Philippe they were redecorated for the reception of the Duke and Duchess of Orleans. The pictures are by *Coyppel*, *Mignard*, *Vien* and other French masters; the tapestry is from the Gobelins manufactory.

The *Galerie de François I.*, 200 ft. long and 20 ft. in width, contains 14 large frescoes by Rosso and Primaticcio, containing allegorical and mythological illustrations of the adventures of Francis I. The walls are decorated with reliefs, caryatides, trophies and medallions, among which the letter "F" and the salamander, the emblem of Francis I., are frequently repeated.

In the *Salle d'abdication* Napoleon signed the document by which he resigned his imperial dignity, April 6th, 1814. The table on which this was done is still shown. The adjacent sleeping apartment is in the same condition as when occupied by the emperor.

In the *Salle du Trône*, which is richly decorated and contains a magnificent chandelier of rock-crystal, the marshals of France formerly took their oaths of allegiance.

The *Galerie de Diane*, a long corridor erected under Henry IV. and restored by Napoleon I. and Louis XVIII., contains a number of paintings from historical subjects; the ceiling is decorated with mythological scenes from the lives of Apollo and Diana.

(The *Petits Appartements*, situated below the *Galerie de Diane*, formerly accessible by ticket, are now under repair and closed to the public. They comprise the room in which Christina of Sweden, whilst a guest at the French court after her abdication in 1654, caused her unfortunate secretary and favourite Count Monaldeschi to be put to death after a pretended trial. Louis XIV.

expressed his strong disapprobation of this proceeding, but took no farther steps in the matter, and for two years longer Christina continued to reside at Fontainebleau. A marble slab in the pavement of the small church of Avon, a village on the E. side of the park, about 1 M. from the palace, bears the inscription: "*Ici fut inhumé, le 15 octobre 1657, à 6 heures du soir, le corps de Monaldeschi, mis à mort dans la galerie des Cerfs, à 4 heures et demie du même jour.*")

The *Galerie de Henri II.*, a spacious *Salle de Bal*, 95 ft. in length and 32 ft. in breadth, was erected by Francis I. and magnificently decorated by Henry II. for Diana of Poitiers. Her emblem, a half-moon, and the initials "H" and "D" frequently meet the eye. This sumptuous saloon was carefully restored under Louis Philippe.

The paintings, the subjects of which are exclusively mythological, were executed by *Primaticcio* and his pupil *Nicolo del Abbate*, and afterwards revived by *Alaux*. The chimney piece in white marble, decorated with lilies, is a fine work by *Rondelet*.

The *Chapel of St. Saturnin* contains windows filled with stained glass executed at Sèvres from designs by the Princess Marie of Orleans (p. 87). Here Pope *Pius VII.* usually performed mass during his detention in the palace. The chapel occupies the site of a more ancient edifice founded by Louis VII. and consecrated by Thomas à Becket, at that time absent from England on account of his differences with Henry II.

In the adjoining *Galerie des Colonnes*, of the same dimensions as the *Galerie de Henri II.*, the nuptials of the Duke of Orleans with the Princess of Mecklenburg were solemnized according to the rites of the Protestant church. The Roman Catholic ceremony took place in the *Chapelle de la Trinité*, where in 1725 the marriage of Louis XV. with Maria Lescinska of Poland was celebrated, and in 1810 Napoleon III. was baptized.

The *Porte Dorée*, of the period of Francis I., as the salamander which is occasionally introduced among the decorations indicates, a magnificent portal adorned with revived frescoes designed by Primaticcio, leads to the *Cour Ovale* or *Cour du Donjon*, the most ancient in the palace and remarkable for its Renaissance decorations. Facing this portal is the *Allée de Maintenon*.

The *Jardin Anglais*, behind the palace, merits a visit. The *Parterre* was laid out by Le Nôtre in the style of that period. The *Etang*, a fine sheet of water, contains a number of remarkably large carp, which visitors generally amuse themselves by feeding. The *Chasselas de Fontainebleau* are grapes of a superior quality which are here trained on long frames (*Treilles du Roi*).

A lofty *Obelisk* at the S.W. extremity of a small plantation in the rear of the palace and garden, marks the spot where at a cross path in the forest the "wild huntsman" is said to have

appeared to Henry IV. shortly before his assassination by Ra-
vaillac (1610).

The ***Forest of Fontainebleau** has for centuries been the favourite *chasse* of the monarchs of France. It is abundantly stocked with deer and pheasants, and is remarkable for its strikingly picturesque scenery. It is 60 M. in circumference and possesses an area of 50,000 acres. It is intersected by paths in all directions and affords the most delightful walks and rambles.

Those who are desirous of thoroughly exploring the forest are recommended to procure the admirable *Carte topographique de la forêt et des environs de Fontainebleau* by Denecourt (scale 1:100,000), which may be purchased (2 fr.) in the vestibule of the Escalier du Fer-à-Cheval (p. 198). Strangers whose time is limited may also visit the finest points under the guidance of a *conducteur* (about 5 fr. per diem), or by carriage (about 12 fr.; Rue de France 49 and 59). Mules and donkeys may also be hired. Good walkers, however, furnished with the above mentioned map, may by the aid of the numerous direction-posts which the forest contains explore every part of it without difficulty. It should be observed that the blue marks, which M. Denecourt, the publisher of the map, has been instrumental in causing to be placed on trees and rocks, indicate the way to the most picturesque points; the red marks of the forest administration point in the direction of the town.

Ordinary visitors seldom have leisure to extend their excursion beyond the *Rochers et Gorges de Franchard*, about 3 M. from the town, the route to which they may, by attending to the following directions, find without a guide.

From the Barrière de Paris, at the N.W. extremity of the town, the broad path, which diverges to the left from the high road to Paris, must be taken; after 35 min. a cross-way (*carrefour*) is reached, where the road to the left must be followed, from which after 5 min. a footpath to the r. diverges, leading through the forest in 5 min. more to the *Restaurant de Franchard*, one of the most frequented spots in the environs of Fontainebleau.

The celebrated *Rochers et Gorges de Franchard*, a rocky basin overgrown with trees and bushes, about 3 M. in circuit, commence about 5 minutes walk to the W., at the *Rochers des Ermites* and the "*Roche qui pleure*", a short distance beyond the ruins of an ancient monastery (now forester's dwelling). The water which trickles from this "weeping rock" is popularly believed to be beneficial in cases of diseases of the eye; its appearance, however, is not inviting. "*L'eau que filtre le rocher qui est proche votre cellule n'est ni belle à voir ni bonne à boire*" wrote the Abbot of Ste. Geneviève upwards of 800 years ago to the founder of the monastery above alluded to. The accuracy of this opinion may be tested on the spot.

Above the *Roche qui pleure* a good survey of the entire gorge is obtained: in the distance to the N. the *Gorges d'Apremont*, another well known rocky wilderness, are visible. These ravines all partake of the same character, being strewn with huge blocks of "*grès de Fontainebleau*", a species of hard white sandstone of which a considerable portion of the paving-stones of Paris are formed.

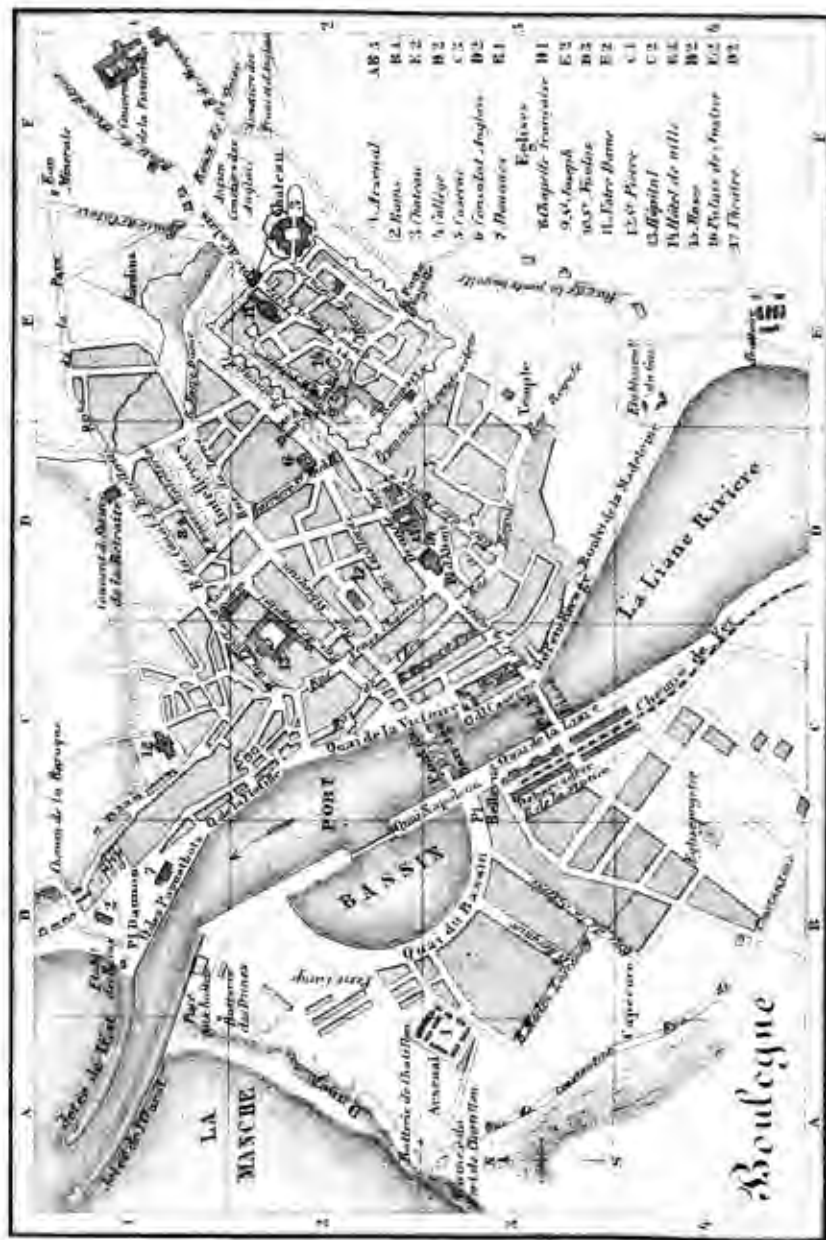
The visitor may now return to the town by the same route.

An excursion to the *Rochers and Gorges d'Apremont* and the neighbouring *Bas-Bréau* is not less interesting than the above. This locality affords an admirable field for artists, a whole colony of whom have established themselves at the village of *Barbison* in the vicinity. (The village of *Marlotte*, on the opposite verge of the forest, contains a similar community.)

Many of the magnificent forest-trees of the *Bas-Bréau* are designated by various names, such as *Henri IV.*, *Sully*, *Reine Blanche* etc. Between the *Rochers d'Apremont* and the *Monts Girard*, another chain of hills, the *Dormoir* extends, a plain partly wooded and partly covered with rocks and heath, one of the most beautiful portions of the forest and a favourite rendezvous of the Imperial chasse. In the upper part of the *Gorges d'Apremont* is situated the *Caverne de Brigands*, said once to have been the haunt of bandits. The only inhabitant of this locality at the present day is an individual who lives in a rustic hut and supports himself by the sale of beverages, carved walking-sticks, living reptiles etc.

Among the innumerable other delightful rambles which the forest affords may be mentioned the *Belle Croix* with its numerous miniature lakes (*mares*), the largest of which is the *Mare à Piat*; the *Hauteur de la Solle*, near which, in the *Vallée de la Solle*, races take place in summer; and above all the *Gros Fouteau*, with its magnificent forest-trees, at no great distance from the town, the *Rendez-vous des Artistes* in the vicinity, and the *Gorge aux Loups and Longs Rochers* near the village of *Marlotte*.

The most beautiful view in the neighbourhood of Fontainebleau is afforded by the **Fort de l'Empereur*, which may be attained with ease in 25 min. from the railway station. By the unpretending restaurants of the station the road to the left must be ascended; after 10 min., where the wood commences, it should be entered to the left and the broad, sandy path followed, leading to the eminence on which the "Fort" is situated. This is a belvedere, constructed in the form of a small fortification, which commands a most strikingly picturesque panorama, embracing a great portion of the forest, and to the N. and E. the chain of hills studded with numerous villages, at the base of which the Seine flows. The town of Melun is a conspicuous object; Paris itself may in favourable weather be distinguished in the distance.



NORTHERN FRANCE.

A. ROUTES FROM LONDON TO PARIS.

39. By Folkstone, Boulogne and Amiens.

By Tidal Express Trains (see advertisements in the "Times" or "Bradshaw" from Charing Cross or London Bridge in 10—12 hrs., average sea-passage 2 hrs.; fares 2 L. 11 s. 8 d. and 1 L. 18 s., return tickets valid for one month 4 L. 7 s. and 3 L. 7 s. — Passengers with single tickets may break their journey at the principal stations and spend 7 days on the route. Omnibus from the harbour at Boulogne to the railway station gratis. Luggage registered from London or Folkstone to Paris is not examined before arrival at Paris (station, Place Roubaix).

By Steamboat from London to Boulogne daily (see advertisement in the "Times" or in "Bradshaw") and thence to Paris by railway; total 14—17 hrs. excl. of detention at Boulogne, where the trains do not always correspond with the steamers; river-passage about 6 hrs., sea-passage 3 hrs.; fares 25 s. and 18 s.; tickets available for 10 days. This is the cheapest and in favourable weather the pleasantest route.

Boulogne-sur-Mer. (Hôtels: *des Bains; *d'Angleterre; du Nord, all in the Rue Napoleon and in the vicinity of the harbour. Opposite to the steamboat-wharf: London and Folkstone Hôtel. Near the baths: Hôtel de la Marine and Grand Hôtel du Pavillon, commanding a fine view. — Restaurants: *Vermont* and *Café de France et d'Angleterre* in the Rue Napoleon; *Café Veyez*, Grand'Rue 1. — *Voitures de place*: per drive 1 fr. 50 c., per hour 2 fr. for the first, 1 fr. 75 c. for the following. — *Diligence* to Calais 3 times daily in 3½ hrs. — *English Church Service* in the Haute-Ville, the Basse-Ville, the Rue Royale and the Rue de la Lampe.)

Boulogne, termed "sur mer" to distinguish it from Boulogne-sur-Seine near Paris, the *Bononia* (?) or *Gesoriacum* of the Romans, is an important sea-port town, situated on the *Liane*, with a population of 36,265, of whom upwards of 2000 are English. The aspect of the town may be said to combine a certain amount of English comfort with French taste. It possesses 120 educational establishments, many of which enjoy a high reputation.

The *Basse-Ville* is situated on a slight eminence which rises gradually from the river. A broad street (*Rue de la Lampe*, *Rue St. Nicolas*, *Grand'Rue*) leads from the *Pont de l'Ecluse* to the Haute-Ville. This line of streets is intersected by another (*Rue Napoléon*, *Rue Royale*), from N.W. to S.E., the most animated portion of the town, where the principal shops are situated.

The ***Museum** (open to the public on Sundays, Thursdays and Saturdays from 10 to 4 o'clock; at other times, fee 1 fr.), situated in the Grand'Rue, merits a visit. 1st Room: curiosities from China, India and the South Sea Islands; French coins and medals, among the latter one bearing an inscription which will provoke the smile of the English traveller: "*Descente en Angle-*

terre, frappé à Londres", in reality "frappé" at Paris in 1804 for the purpose of commemorating Napoleon's projected invasion of England. — 2nd Room: Roman antiquities, ancient weapons and armour, carving, coins etc. — 3rd Room: Celtic, Greek and Egyptian antiquities, amongst the latter a mummy, pronounced by the celebrated archæologist Champollion to be a finer specimen than any of those contained in the Louvre. — A large hall contains casts from well known sculptures. — The upper story contains pictures, stuffed quadrupeds etc. — On the basement story, to the left, models of naval and architectural objects, of the Colonne Napoléon and the Tower of Caligula. — The *Library* contains 30,000 vols., among which are some good specimens of early printing.

At the extremity of the Grand'Rue, to the left, is the **Esplanade**, adorned with a colossal bust of Henry II. of France by *David*, commemorating the restoration of the town to the French by the English (1550).

The *Haute-Ville*, enclosed by lofty walls, is entered by the *Porte des Dunes*, within which, to the left, the **Hôtel de Ville** is situated, occupying the site of an ancient castle where in 1065 the crusader Godfrey de Bouillon, third son of the Count de Boulogne, was born. The lower portion of the tower dates from the 11th. cent., the upper portion from the year 1544.

The **Cathedral**, situated in the vicinity, a modern and still unfinished building in the Italian style, occupies the site of a Gothic church demolished in 1793. The perforated vaulting of the cupola over the transept is peculiar. The principal point of attraction in this edifice is the lofty dome, conspicuous from a great distance and affording a most extensive *prospect, comprising the downs, the elevated plain which the road to Calais traverses, in the foreground the Colonne Napoléon, and in the distance, in favourable weather, the white cliffs of the English coast. The entrance to the staircase is by a door to the right in the interior of the church (access gratuitous).

The *Crypt*, discovered in 1840 during the construction of the church, is believed to date from the 8th or 9th cent. Entrance (1 fr.) near the staircase to the dome.

The E. angle of the *Haute-Ville* is formed by the **Château**, in which Louis Napoleon was confined after the attempted insurrection of 1840. It is now converted into barracks and an artillery dépôt. No. 3, Rue du Château, in the vicinity, is the house in which *Lesage*, the author of *Gil Blas*, died (1747).

The **Harbour**, especially the W. portion near the *Douane* and the steamboat-wharf, in the vicinity of some of the principal hotels, presents a scene of the greatest animation.

At the extremity of the harbour is situated the **Etablissement de Bains**, a spacious building, open from May to November, but far inferior to that of Dieppe.

Towards evening the **Pier** (*Jetée*), which extends upwards of 500 yds. from the shore, forms a favourite promenade. The opposite (W.) pier is 180 yds. longer. Both are provided with light-houses.

The spacious, semi-circular **Basin** on the left bank of the Liane was constructed by order of Napoleon I. to accommodate the flotilla which was to convey his troops to England (see below).

The **Fish-Market** is held at an early hour in the morning on the quay, near the Hôtel des Bains. The fishermen and their families occupy a separate quarter of the town on the W. side and constitute one tenth of the entire population. They are remarkable for their adherence to the picturesque costume of their ancestors, and in their character and usages differ materially from the other inhabitants of the town. The women (*Matelottes*), as is usually the case in communities of this description, exercise unlimited sway on shore, whilst the sea is the undisputed domain of their husbands.

Jésus Flagellé, a small chapel $1\frac{1}{2}$ M. to the N. of the town, a few hundred paces to the left of the Colonne Napoleon is a place of pious resort, much frequented by the fishing population as the greater number of the votive tablets indicate.

Boulogne possesses upwards of 250 fishing boats, which during the herring fishery extend their voyages as far as the Scottish coast and even to Iceland, and in favourable seasons realize a sum of 60,000 L.

In 1804 Napoleon assembled an army of 172,000 infantry and 9000 cavalry on the table-land to the N. of Boulogne, under the command of Soult, Ney, Davoust and Victor, and in the harbour a flotilla consisting of 2413 craft of various dimensions, for the purpose of invading England and establishing a republic there. The troops were admirably drilled and only awaited the arrival of the fleets from Antwerp, Brest, Cadiz and the harbours of the Mediterranean, which had been formed several years previously with this express object. Their union was prevented by the English fleet under *Sir Robert Calder*, and the victory of *Nelson* at Trafalgar (Oct. 22nd, 1805) completed the triumph of England and the discomfiture of the entire undertaking.

The **Colonne Napoléon**, a pillar of marble of the Doric order, 160 ft. in height, situated $1\frac{1}{2}$ M. from Boulogne on the road to Calais, was founded in 1804, the first stone being laid by Marshal Soult in the presence of the whole army. It was not, however, completed until 1841. The summit is occupied by a statue of the emperor, one of *Bosio's* finest works. The basement is adorned with reliefs and emblems of war. The view from the summit (custodian's fee 50 c.) is similar to that commanded by the dome of the cathedral. Model in the museum (p. 204).

A *Block of Marble*, situated about $\frac{3}{4}$ M. nearer the coast, commemorates the distribution of the decorations of the Legion of Honour to the army in 1804. It was removed after the Restoration but subsequently replaced. In the vicinity is the pilgrimage chapel of *Jésus Flagellé*, mentioned above.

Nearer the town, on the chalk cliffs (*falaises*) above the bathing establishment, are seen the scanty remnants of a Roman tower (*La Tour d'Ordre*, perhaps from *turris ardens*), conjectured to have been a light-house, erected by Caligula in the year 40, who like Napoleon made an unsuccessful attempt to invade England from this point. When this district was conquered by the English in 1544, the tower was still standing and at a distance of 200 yds. from the cliffs. A century later it fell, and since that period the sea has made such encroachments that the fragments of the tower are now close to the verge. Model in the museum (p. 204).

The railway-station at Boulogne is on the left bank of the Liane, close to the bridge.

On quitting the station the train traverses the valley of the Liane. The country soon becomes flat and uninteresting. Near the station of *Pont-de-Brique* is situated a château in which Napoleon frequently resided, and whence several of his imperial decrees emanated. The following station is *Neufchâtel*.

The train now traverses sandy downs and crosses the *Cauche* by a long bridge. Near the station of *Etaples* two lofty light-houses are conspicuous objects. *Montreuil-Verton* is one of the places mentioned in Sterne's "Sentimental Journey". Near *Noyelle*, situated in the midst of a dreary expanse of sand, the *Somme* was crossed by Edward III. before the battle of Cressy. The train now quits the sea-coast and proceeds inland, generally following the course of the *Somme*.

Abbeville (*Hôtel de l'Europe; Tête de Bœuf*) is a manufacturing town of ancient origin, with a population of 20,058. The principal object of interest is the unfinished *Church of St. Wolfram*, founded by Cardinal d'Amboise, the minister and favourite of Louis XII., at the commencement of the 16th cent. The façade with its three portals, a richly decorated specimen of florid Gothic, merits examination.

The district now becomes more picturesque as the fertile valley of the *Somme* is ascended. After passing several stations of minor importance the train traverses three short tunnels and stops at the station of

Amiens (*Hôtel de France; Hôtel de Paris; Hôtel du Rhin* situated in a small garden near the station; *Hôtel de l'Univers; *Railway Restaurant*), the ancient capital of Picardy, now of the Department of the *Somme*, with a population of 58,780, is one

of the most considerable manufacturing towns in France. In 1802 the peace between France and England was here concluded.

The **Cathedral*, one of the finest Gothic structures in Europe, was erected in 1220—1288 by the architects Robert de Luzarche, Thomas de Cormont and his son Renault. The lofty tower over the transept, 350 ft. in height, was erected in 1529 to replace a tower which had been destroyed by lightning two years previously. The uncompleted towers of the W. façade belong (the lower) to the 13th and the 15th centuries. The three lofty *Portals*, with their retiring arches, are richly decorated with reliefs and statues. The reliefs of the central portal represent the Final Judgment, the statues the 12 Apostles. "*Le beau dieu d'Amiens*" is an admirable figure of the Saviour which separates the doors of this portal. Above the portal to the right is represented the entombment of the Virgin, above that to the left the history of St. Firmin, the apostle of Picardy.

The church possesses a nave and transept with two aisles. The choir with its four aisles is flanked by a series of 7 lateral chapels. The chapels in the other aisles were added at a period subsequent to that of the original edifice. The magnificent rose-windows, each upwards of 100 ft. in circumference, are filled with stained glass. A visit to the triforium, which commands a good survey of the church, may conveniently be combined with a walk round the external gallery and the ascent of the tower. (The sacristan lives to the left of the W. façade; fee 1 fr.)

The S. transept contains a high relief of the 16th cent., painted and gilded, representing in four compartments the history of St. James the Great. The N. transept contains similar reliefs, representing the expulsion of the money-changers from the Temple. A species of stone vessel, resembling a sarcophagus and probably dating from the 11th cent., is believed to have been employed in ancient times as a font.

The N. wall of the choir is adorned with reliefs representing the history of John the Baptist; those on the S. side illustrate the life of St. Firmin, sculptured in 1480 and 1539.

Behind the high-altar is a monument to Canon Lucas, executed at the commencement of the last century by Blasset. Between the statues of the canon and the Virgin is a much admired weeping angel ("*enfant pleureur*").

The stalls of the choir are fine specimens of carving of the commencement of the 16th cent. and deserve examination. At the entrance to the choir are placed statues of St. Vincent de Paul and St. Carlo Borromeo.

With the exception of the cathedral Amiens possesses little to arrest the traveller. A colossal statue of *Dufresne Ducange* (d. 1688), an eminent linguist and native of Amiens, is passed on the way from the station to the town.

At *Longueau* (Rail. restaurant), the first station after Amiens, the lines from Boulogne and Calais unite.

Near *Boves* are seen the ruins of an ancient castle in which Henry IV. frequently resided with the beautiful Gabrielle d'Estrées. A view is here obtained of the picturesque valley of the *Noye*.

Clermont, to the right, the next station of importance, is situated on a grassy eminence, crowned with an ancient château, now employed as a prison. The district here becomes extremely picturesque and animated.

Liancourt. To the left of the line a handsome church of the 16th cent. By the desire of Henry IV. Gabrielle d'Estrées was married to a certain Seigneur de Liancourt, a man of deformed stature and deficient intellect, on condition that he should never see her again after the ceremony.

As the train approaches *Creil* (*Refreshment-room) it skirts the bank of the *Oise*. Extensive porcelain manufactory on an island in the river.

Beauvais, 1 hr. by railway to the N. W. of Creil, possesses a magnificent, though uncompleted, Gothic cathedral, remarkable for its noble and lofty proportions.

The direct line to Paris is via *Chantilly* and *St. Denis*. *Montmartre* rises to the right as the city is approached. The magnificent *Station du Nord*, erected in 1863, is adorned externally with a number of statues emblematical of the principal cities of Europe. — Conveyances see p. 1.

40. By Dover, Calais and Amiens.

By Express Trains, starting from the London Bridge, Charing Cross, Victoria and Blackfriars stations, in $10\frac{1}{2}$ — $11\frac{1}{2}$ hrs.; sea passage generally under 2 hrs.; fares 2 L. 17 s. 10 d. and 2 L. 2 s. 6 d.; tickets available for 7 days, with option of halting at Dover, Calais and Amiens; return-tickets, valid for one month, 4 L. 7 s. and 3 L. 7 s. Luggage should be registered, in order that the examination at Calais may be avoided.

By Steamer from London to Calais twice a week (comp. advertisement in the "Times" or in "Bradshaw") and thence to Paris by railway; total 15—20 hrs., excl. of detention at Calais where the trains seldom correspond with the steamer; river-passage about 6 hrs.; sea-passage $4\frac{1}{2}$ —5 hrs.; fares 31 s. 3 d. and 33 s. 3 d., tickets {available for 10 days.

Calais (Hotels: Station Hotel, conveniently situated at the terminus; de France. — *Sea-Bathing*: to the N. of the Bassin de Retenue. — *Military Music* in the Grande Place on Sundays and Thursdays from 2 to 4 o'clock. — *Diligence* to Boulogne twice daily (in $3\frac{1}{2}$ hrs.) from the Grande Place, N. side — *English Churches*: in Calais and in the Basse Ville) is an important military point and is surrounded by strong fortifications (24,018 inhab.). Its form is an oblong square, the N. side of which is bounded by the *Bassin à Flot*, the *Port de l'échouage* and the *Bassin du Paradis*. *Courgain*, a suburb contiguous to the latter, is inhabited exclusively by sailors and fishermen. The *Quai de Marée*, which extends into the sea for a considerable distance, forms an agreeable promenade.

In front of the *Hôtel de Ville*, in the *Grande Place*, stand two small obelisks, adorned with busts of the Duc de Guise and Cardinal Richelieu. The former retook the town from the English in 1558, after it had been held by them for two centuries; the lat-

ter was the founder of the citadel and arsenal. When the military band plays (see above), the Grande Place is a favourite resort of the townspeople. — The Church, in the early Gothic style, was erected whilst the town was in the possession of the English.

Calais, together with the *Basse-Ville*, contains a greater number of English residents than Boulogne; most of them, however, are lace-manufacturers and persons in humble life.

Quitting Calais, the train skirts a portion of the fortifications, follows the bank of the *Aa*, and crosses the *Canal d'Ardres*. The district traversed is flat and marshy, and being below the high tide level is protected by embankments.

Near the station of *Ardres*, to the right of the line, the celebrated meeting of Henry VIII. and Francis I. on the "Field of the Cloth of Gold" took place in 1520.

St. Omer (*Ancienne Poste; Hôtel de France; Hôtel d'Angleterre*), a fortified town with a population of 25,706, is situated on the *Aa* in a marshy, uninteresting district. The *Cathedral* is a fine edifice in the transition style. The *Abbey of St. Bertin*, of which a few scanty fragments only remain, once afforded an asylum to Thomas à Becket, whilst an exile in France. St. Omer also contains a *Seminary* for English and Irish Roman Catholics, the attendance at which is very small. *English Church* in the Rue du Bon Pasteur; number of English residents about 450.

Hazebrouck (*Trois Chevaux; St. George*) is the next station of importance, being the junction of the lines from Calais, Dunkirk and Lille. The direct line to Paris is by **Arras** (*Griffon; St. Paul; Hôtel de l'Europe; Hôtel du Commerce*), a fortified town of considerable importance, with a population of 25,905, situated on the Scarpe. It is the seat of the bishop and contains three important schools for officers of the engineers. The *Grande Place* and the *Place de l'Hôtel de Ville* present an interesting aspect, many of the houses dating from the 15th and 16th centuries. Their mediæval exterior, by a decree of the town-council, may not be altered. — Robespierre was born here. — When in 1640 the French captured the town, at that time occupied by a Spanish garrison, they found the following inscription over one of the gates:

*"Quand les Français prendront Arras,
Les souris mangeront les chats".*

Instead of removing this couplet they contented themselves with erasing the first letter of the fourth word, thus exactly reversing the meaning.

After passing several stations of no great importance, the train stops at *Longueau* (Rail. restaurant), where passengers for Amiens (10 min. by rail) change trains. From Longueau to Paris by *Creil* (R. 39) see p. 207.

41. By Newhaven, Dieppe and Rouen.

By Express Tidal Train (during the season) from London Bridge, Victoria and Kensington stations in 12–15 hrs. (see advertisements in the "Times" or "Bradshaw"); single tickets, available for 7 days, 30 s. and 22 s., return-tickets, available for one month, 50 s. and 26 s.; sea-passage about 6 hours. Luggage should be registered. This route is one of the least expensive and in favourable weather most agreeable, but not recommended in winter.

Dieppe. (*Hotels:* Royal, Bristol, des Bains, all facing the shore; Victoria and de Londres opposite the harbour; Chariot d'Or, *du Commerce and Armes de France, more moderate. — *Restaurants:* *Lafosse*, Grand' Rue 90, and adjoining the bath establishment; *Restaurant de la Place d'Armes*, Grand' Rue 56; *Café Suisse* on the quay. — Omnibus to the station 40 c., luggage 20 c. — *English Church* Service every Sunday).

Dieppe (20,187 inhab.) is situated in a valley formed by two ranges of lofty, white chalk-cliffs, at the mouth of the *Arques* which forms a harbour capable of containing vessels of considerable size. As a sea-port and commercial town, the vicinity of Havre has deprived it of its former importance. The trade of Dieppe is now principally confined to its traffic in fish. As a watering-place, however, it is in a flourishing condition, being patronized by the present emperor and annually visited by a large number of English, as well as French families.

The principal attraction for visitors is the ***Etablissement de Bains**, the paradise of loungers during the bathing season and replete with every convenience. In front are placed about 200 small tents, which serve as dressing-rooms, whence the bathers descend into the water, accompanied by a *guide-baigneur*, if necessary. In favourable weather the scene is very animated and novel withal to the English visitor.

Soon after 2 o'clock the band begins to play, and towards 3 the promenades in front of the bath establishment and along the beach are crowded. The gardens in the rear of the establishment afford sheltered walks, and contain gymnastic apparatus and a riding-course. At the entrance, bathing-tickets may be purchased.

On the way from the bathing-place to the town is situated the *Bazaar*, occupying a circular space, in the centre of which is a mast with a red flag, hoisted when the tide is favourable for bathing. Here the beautiful carved ivory ornaments manufactured at Dieppe may be purchased.

In the immediate vicinity of the bazaar rises the handsome and extensive **Castle**, with its massive walls, towers and bastions, erected in 1433 as a defence against the English. In 1694, however, it was unable to prevent the wanton cannonade of the English fleet, then returning from an unsuccessful attack on Brest; the result of which unequal contest was the total destruction of the town. The view from the summit, and especially from the

lofty bridge, is very extensive, but beyond this the castle possesses nothing to attract visitors.

The church of **St. Jacques** (the patron saint of fishermen), in the *Place Nationale*, dates from the 14th and 15th centuries. The interior is, however, sadly disfigured. Near the church is the **Statue of Duquesne**, a celebrated admiral and native of Dieppe (d. 1687), who conquered the redoubtable De Ruyter off the Sicilian coast in 1676. The Dutch hero soon after died of his wounds at Syracuse. Duquesne, who was a Calvinist, was interred in the church of Aubonne on the Lake of Geneva.

On market-days, Wednesdays and Saturdays, an opportunity is afforded to the stranger of observing some of the 'singular head-dresses of the Norman country-women.

The **Jetée de l'Ouest**, situated at the N.W. extremity of the town, forms an agreeable evening promenade, and with the opposite *Jetée de l'Est* constitutes the entrance to the harbour. Towards the S.E. the harbour terminates in the **Bassin de Retenue**, flanked by the *Cours Bourbon*, an avenue $\frac{3}{4}$ M. in length, and affording a retired and sheltered walk.

This basin contains an extensive **Oyster Park**, formerly one of the principal sources from which Paris derived its supplies. The oysters are first brought from the inexhaustible beds of *Cancale* and *Granville* to *St. Vaast* near Cherbourg, whence they are afterwards removed to Dieppe. Here they are "travaillées"; or dieted, so as materially to improve their flavour and render them fit for exportation. It has been observed that the oyster, when in a natural state, frequently opens its shell to eject the sea-water from which it derives its nourishment and to take in a fresh supply. In the "park" they open their shells less frequently, and after a treatment of a month it is found that they remain closed for ten or twelve days together, an interval which admits of their being transported in a perfectly fresh state to all parts of the continent. Since the completion of the railway from Paris to Cherbourg the oyster-park of Dieppe has lost much of its importance, and the metropolis now derives its chief supplies from a more convenient source.

Contiguous to the oyster-park is a restaurant of humble pretension, where the delicious bivalve (75 c. per dozen), fresh from its native element, may be enjoyed in the highest perfection.

Le Pollet, a suburb of Dieppe inhabited exclusively by sailors and fishermen, adjoins the Bassin de Retenue on the N. side. The population differs externally but little from that of Dieppe. It is, however, alleged that they are the descendants of an ancient Venetian colony, and it is certain that to this day they possess a primitive simplicity of character unknown among their neighbours. On the coast, $1\frac{1}{2}$ M. to the N.E. of this point, is situated the so-called *Camp de César*, more probably of Gallic origin.

Near it is another *Bathing-place*, with a restaurant, affording greater retirement than the establishment at Dieppe.

By far the most interesting point in the environs of Dieppe is the ruined castle of **Arques**, situated at the confluence of the *Béthune* and *Arques*, about 4 M. to the S.E. of the town. It is memorable in history as the scene of the victory gained by Henry IV. with his army of 4000 men over 30,000 men of the League under the Duc de Mayenne, Sept. 21st. 1589. The issue of the contest, as Sully records in his memoirs, was mainly due to the execution done by four cannons which were fired from the castle walls. The spot where the fiercest struggle took place is denoted by an obelisk.

The best route from Dieppe to Arques is by *St. Pierre*, diverging to the left from the Rouen road immediately outside of the town. Those who prefer to drive may proceed by carriage (in $1\frac{1}{2}$ hr.) as far as the auberge of Arques, whence the castle must be visited on foot. The view from the summit repays the ascent, and comprises the valleys of the *Arques*, the *Béthune* and the *Eaulne*.

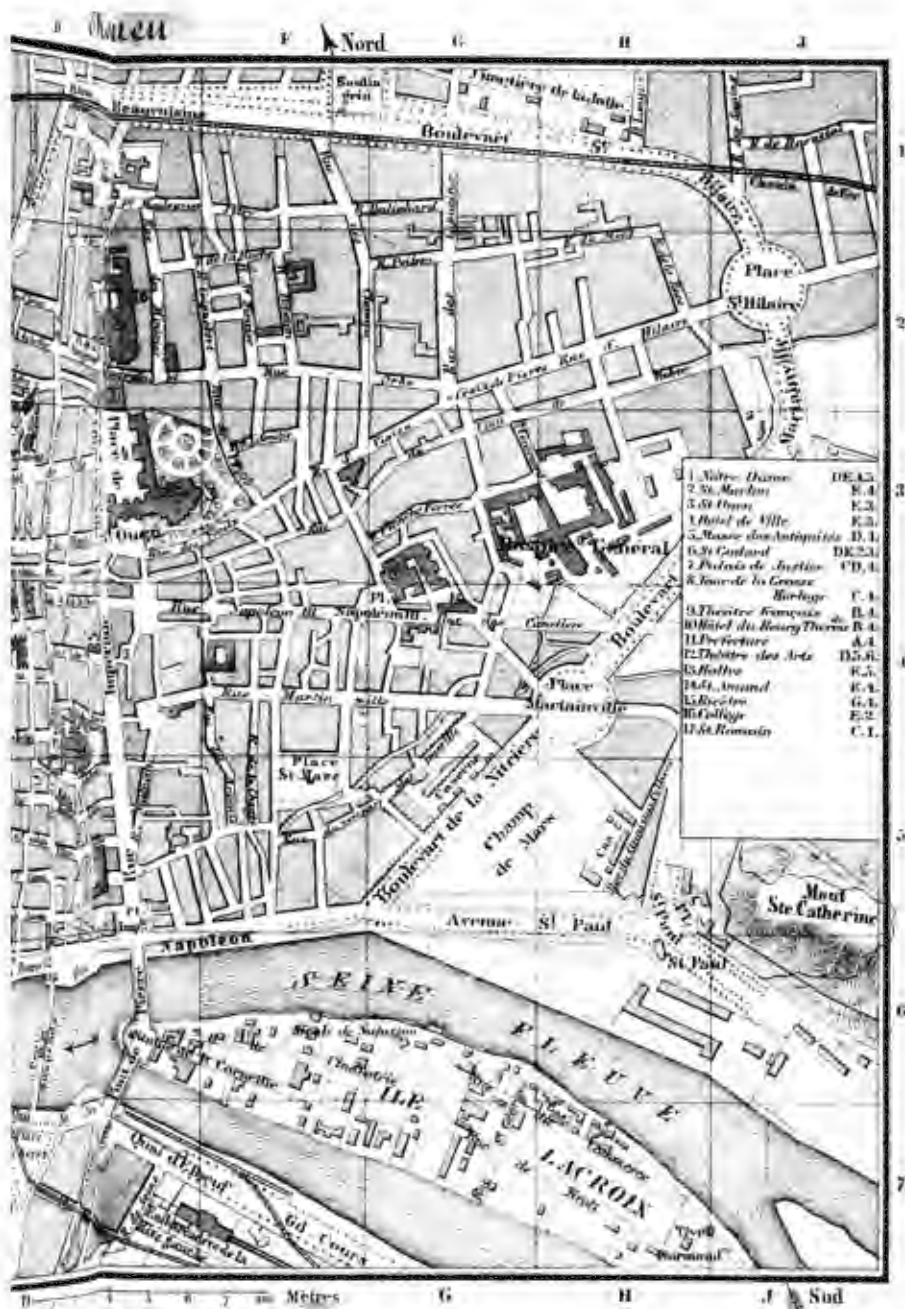
The excursion may also be made by water (ascent $1\frac{1}{4}$, return $\frac{3}{4}$ hr.). Boatmen may be engaged at the Bassin de Retenue, into which the Arques flows.

From Dieppe diligence twice daily (office on the quay) to *Abbeville* (p. 206) in 8 hrs., coupé 8 fr.; to *St. Valéry* three times daily. Passengers usually breakfast or dine at *Ville d'Eu* (**Hôtel du Cygne*), where these two routes diverge.

Soon after quitting Dieppe the train passes through a tunnel, upwards of 1 M. in length, and enters the valley of the *Scie*, which it crosses 22 times. After passing several stations of minor importance, the train reaches *Malaunay*, where the Rouen-Havre and Dieppe lines unite. From this point to Rouen the district traversed is picturesque and animated, abounding in cotton and other factories.

Rouen. (*Hôtels*: d'Albion and d'Angleterre, both on the quay, R. 21/2—5 fr., B. 11/2, D. 3 fr.; *Hôtel de France*, Rue Grand-Pont, less expensive; *Hôtel Fromentin*, Rue de l'Impératrice; *Hôtel du Commerce*, Rue du Bec; de Normandie, Rue du Bec 13; du Grand Vatel, Rue des Carmes 70. — *Restaurants*: **Heurtevent* and *Jacquinet*, both in the Petite Provence on the quay. — *Cafés*: *Hugnot*, on the quay, near the Exchange; *Café de la Place de Notre Dame*, near the Cathedral, etc. — *Omnibus*: from the station to the town 40 c., luggage 20 c.; several different lines traverse the city. — *Voitures*: 1 fr. 25 c. per drive, luggage 50 c.; per hour $1\frac{1}{2}$ fr. — The "*Confitures*", for which Rouen is celebrated, may be purchased of *Célestin Magné*, Rue des Carmes. — *English Church Service* in the chapel at *Sotteville* at 11, a. m., and in the French Protestant Church, Place St. Eloi.)

Rouen, formerly the capital of ancient Normandy, now of the Department of the Seine Inférieure, with a population of 102,649



exclusive of the suburbs, is of all the cities of France the richest in mediæval architecture. The ancient houses (*Maisons Normandes*) with their quaint wooden façades are however unfortunately rapidly disappearing, and the picturesque aspect of the city has been considerably marred by modern improvements. It is, moreover, of great importance on account of its cotton factories, and has not inaptly been termed the Manchester of France. Rouen is likewise one of the principal dépôts of the wines of Bordeaux, which are conveyed hither by small sea vessels on the Seine. As in ancient times, this city and its environs are still renowned for their superior breed of horses, as well as for the robust stature of the inhabitants, who furnish the French army with some of its finest troops.

The city is bounded on the S. by the Seine, which is here upwards of 300 yds. in breadth and separates Rouen from the suburb of *St. Sever* (20,000 inhab.). By the windings of the river Havre is about 100 M. distant. (Steamboats descend in 8 hrs., a picturesque though somewhat tedious journey.)

The other sides of the city are bounded by the boulevards, which resemble those of Paris, though of course less animated. The ancient ramparts and fortifications successfully resisted the attacks of Henry V. of England (1415) and Henry IV. of France (1594). The suburbs without the boulevards are occupied principally by the manufacturing portion of the population. The following walk will be found to comprise the most interesting points of the city, arranged in a convenient order, commencing with the river on the S. side.

The Seine is here crossed by two bridges which unite Rouen with *St. Sever*. The *Pont d'Orléans*, the upper of these bridges, constructed of stone (1829), crosses from *St. Sever* to the lower extremity of the *Ile Lacroix*, where the statue of *Corneille* (by David d'Angers), a native of Rouen (d. 1684), is situated, and thence to Rouen. The street opposite to the bridge, recently constructed by the demolition of a labyrinth of old houses, leads to the Place *St. Ouen*.

Farther down the river is situated the *Grand Pont* or *Pont Suspensu* (toll 1 c., carriage 15 c.), a suspension bridge (1836), which affords an admirable survey of the river with its forest of masts, the streets flanking the quays, behind which rises the cathedral, and the numerous manufactories of *St. Sever*.

The "*Petite Provence*", an avenue of trees opposite to the suspension bridge, is adorned with a statue of the eminent composer *Boieldieu* (d. 1834), who was a native of Rouen. Farther W. is the *Bourse*, which a small public garden adjoins, and beyond it the *Quai du Havre*, the *Douane* and *Post-office*. This is one of the pleasantest and most animated portions of the town.

From the suspension-bridge a line of streets (*Rue Grandpont, Rue des Carmes, Rue Beauvoisine*) leads to the Boulevard Beauvoisine, intersecting the entire city from S. to N. Here the best shops are situated. The new and important *Rue de l'Impératrice*, to make room for which many of the ancient and narrow lanes have been demolished, extends from the quay below the suspension-bridge, passing the church of St. Vincent, the *Marché Neuf* with the adjacent Palais de Justice, the *Jardin de Solferino* and the Tour du Donjon or de Jeanne d'Arc, to the Boulevards near the railway-station.

At the extremity of the Rue Grandpont the traveller arrives at the *Cathedral*; thence to the right by the Rue des Bonnetiers to the church of *St. Maclou*, and by the Rue Impériale to *St. Ouen*, which may be regarded as the architectural gem of Rouen. The *Hôtel de Ville* is contiguous to St. Ouen, after a glance at which the traveller should visit the *Musée des Antiquités* in the Rue Beauvoisine, near the boulevards.

Thence to the *Palais de Justice, Tour de la Grosse Horloge, Place de la Pucelle, Hôtel du Bourgtheroulde* and back to the quay.

The entire walk may be accomplished in the course of one morning; the evening may be devoted to the ascent of *Mont Ste. Catherine* or *Bon Secours* (p. 219).

The **Cathedral (Notre Dame, Plan 1)*, the principal portions of which date from 1207—80, is one of the grandest Gothic edifices in Normandy. The central portal of the W. façade, towards the Place du Paroiss Notre Dame, was erected by Cardinal d'Amboise, the favourite minister of Louis XII., at the commencement of the 16th cent., and profusely decorated in the florid style. The sculptures above the entrance represent the genealogy of Christ; to the left the beheading of John the Baptist, to the right the Virgin and saints.

The two towers of the façade are of unequal height. The *Tour de Beurre*, the loftier and more beautiful, derives its appellation from having been erected with the money paid for indulgences to eat butter during Lent. It once contained one of the largest bells in the world, melted down during the first revolution. A few fragments were sent to the Mint at Paris, where they were employed in striking medals with the inscription: "*Monument de vanité, détruit pour l'utilité, l'an II. de l'égalité*". The central spire, over the transept, was burned down in 1822, having been ignited by lightning, and is replaced by a most unsightly tower of cast iron, 460 ft. in height, which sadly mars the exterior of the church. A spiral staircase ascends to the summit.

The portals by which the transept is entered, dating from the 15th cent., are more chaste in style than the above mentioned. The *Portail des Libraires*, to the N., so termed from the booksellers' stalls which formerly occupied the court in front of it,

is the more beautiful and deserves particular attention. The sculptures represent the Last Judgment. The *Portail de la Calendre*, by which the church is entered on the S., is adorned with sculptures from the history of Joseph. The hanging figure is popularly believed to be that of a usurer, put to death in this manner for having employed false weights and measures, and whose property was confiscated and expended in the construction of this portal. The figure is, however, doubtless intended to represent Pharaoh's baker.

The interior of the church (440 ft. in length and 90 ft. in height) is in the early pointed style, and possesses three fine rose windows in the nave and transepts. A tier of small arches, placed between the columns which separate the nave from the aisles, is intended to give stability to the structure, but somewhat detracts from the grandeur of the effect.

The last chapel on the S. side of the nave contains the tomb of *Rollo* (d. 927), first duke of Normandy, the corresponding chapel on the N. side that of his son *William*, "*Longue Epée*" (d. 943); the figures, however, are probably not earlier than the 13th. cent. A modern screen separates the choir from the nave. The carving of the stalls dates from 1467; the stained glass from the 13th cent.

The *Chapelle du Christ*, contiguous to the high altar, contains an ancient mutilated figure in limestone, 6½ ft. in height, of *Richard Cœur de Lion* (d. 1199), discovered in 1838. His heart, which was interred in the choir, was found at the same time, and is now preserved in the museum. Its original resting-place in the choir is indicated by a small marble tablet with a Latin inscription.

To the right in the *Chapelle de la Vierge* is the magnificent **Monument of Cardinal George d'Amboise* and his nephew, who was likewise a cardinal. It was executed in 1525 in black and white marble; under a richly decorated canopy are the figures of the cardinals in a kneeling posture; in niches are placed figures of the 12 Apostles and beneath are the cardinal virtues.

To the left is the handsome **Monument of the Duc de Brézé* (d. 1530), grand seneschal of Normandy, erected by his wife, the celebrated *Diana of Poitiers* (d. 1566), mistress of Henry II. Above is an equestrian statue of the duke; beneath, on a sarcophagus of black marble, he is represented as an emaciated corpse. At his head kneels his disconsolate widow in an attitude of prayer, at his feet stand the Virgin and Child. The inscription:

*Indivulsa tibi quondam, et fidissima conjux,
Ut fuit in thalamo, sic erit in tumulo"*

contains a deviation from the truth, for the "most faithful wife" was interred in the château of Anet, where she died. The monument is attributed to the celebrated Huguenot sculptor *Jean Goujon* (p. 55). The altarpiece, representing the Adoration of the shepherds, is by *Ph. de Champaigne*.

***St. Maclou** (Plan 2), "*un diminutif de St. Ouen*", as it has not inaptly been termed, is a fine specimen of the florid style of the 15th cent. The central tower over the transept is a graceful structure, although incomplete. The sculptures which adorn the three portals are admirably executed. The wooden doors are remarkable for their exquisitely carved reliefs from biblical subjects, ascribed to *Jean Goujon*. The beautiful spiral staircase near the W. entrance is also deserving of inspection.

****St. Ouen** (*Abbaye de St. Ouen*; Pl. 3), one of the most exquisite Gothic edifices in the world, far surpasses the cathedral in extent and in chasteness of style. It was founded in 1318;

the choir, chapels and transept were completed 21 years later, and the nave and tower towards the close of the 15th cent. The original plan having been followed throughout, the entire edifice exhibits a rare harmony of design. The tower over the transept, 270 ft. in height, is surmounted by an octagonal superstructure with flying buttresses and turrets at the angles, a remarkably elegant specimen of open-work. The whole is terminated by a crown of fleurs-de-lis, the so-called "Couronne de la Normandie". The summit commands a fine prospect. — The towers of the W. façade have recently been judiciously completed, although not in strict harmony with the rest of the edifice. The sacrilegious outrages committed by the Huguenots (1562) and the republicans (1793) have also been carefully repaired, and the church is now one of the few perfect Gothic structures on the continent.

The S. "*Portail des Marmousets*", so called from the figures of the animals with which it is adorned, merits the most minute inspection. The reliefs above the door represent the death and assumption of the Virgin.

The proportions of the interior (445 ft. in length, 83 ft. in breadth and 110 ft. in height) are distinguished by their graceful elegance. The walls appear to be almost superseded by the numerous (120) windows, all of which are filled with stained glass. The unusually lofty triforium is exceedingly beautiful. In the nave and transepts are three fine rose-windows, also filled with stained glass.

Around the choir are situated eleven chapels, which the verger (1½ fr.) opens, and whence several fine views of the interior of the edifice are enjoyed.

Alexander Berneval, the architect of this noble church, is interred in the Chapel of St. Agnes, the second on the N. side (to the left) in the choir. Tradition alleges that in a fit of jealousy he killed his apprentice who in the execution of the rose-window of the N. transept had surpassed his master in skill.

In the rear of the church and the adjoining Hôtel de Ville a pleasant garden is situated, to which the public have access. The *Chambre aux Clercs*, a Norman tower of the 11th cent., is contiguous to the church on this side, and probably formed a portion of an earlier edifice which once occupied the same site. St. Ouen (d. 678), to whom the church is dedicated, was archbishop of Rouen.

The **Hôtel de Ville** (Pl. 4), on the N. side of the church, was formerly within the precincts of the monastery of St. Ouen. The building is in the Italian style, with a row of Corinthian columns. The *Picture Gallery* (entrance to the r. at the end of the gallery on the second floor; open to the public on Sundays and Thursdays, to artists and strangers daily at the same hours;

on the staircase the recumbent statue of the painter Guéricault, who was born here and died in 1824) contains little to interest the visitor. No. 301. The Virgin with saints and angels, in the great gallery, deserves mention as a fine picture of the old German school, ascribed to Memling. Adjoining the museum is the *Library*, open daily from 11 to 4 and from 6 to 9 o'clock, Sundays and Thursdays excepted, which contains upwards of 110,000 vols. and a collection of MSS., among which are several valuable miniatures. In front of the Town Hall rises the *Equestrian Statue of Napoleon I.* by Vital-Dubray. The metal consists of cannons captured at Austerlitz. A relief at the back represents Napoleon visiting the workmen in the suburb St. Sever in 1802.

The **Musée des Antiquités* (Pl. 5), situated in the cloisters of an ancient convent, in the Rue Beauvoisine, is an extremely interesting collection. Admission daily from 12 to 4; at other times for a fee of 1 fr.

It contains numerous interesting relics found in Normandy. Of the Roman period: sarcophagi and a large, freely restored mosaic representing Orpheus. The collection of mediæval curiosities is especially valuable. Documents of Richard Cœur de Lion with his seals, model of St. Maclou; a small glass box containing the relics of Richard's "lion" heart; shrine of St. Sever in the form of a Gothic chapel, adorned with silver statuettes, dating from the 12th cent., formerly in the cathedral; five reliefs in marble representing the Final Judgment; a number of coins. Casts of the reliefs in the Hôtel du Bourgheroulde (p. 218); weapons; documents with signatures of celebrated persons, among which is one bearing the sign (a cross) of William the Conqueror; the door of Corneille's house etc. Then a collection of fayence-articles manufactured at Rouen, where the art formerly flourished. The museum contains such a vast number of interesting objects which cannot here be enumerated, that a catalogue is almost indispensable. The fifteen windows are filled with stained glass from different secularized monasteries. The *Cabinet of Natural History*, in an adjoining building, is also a creditable collection.

The *Tour du Donjon*, or *de Jeanne d'Arc*, in the Rue de l'Impératrice, is the last remnant of a citadel erected by Philip Augustus in 1205, where Joan of Arc was afterwards imprisoned.

St. Godard (Pl. 6), between the Rue de l'Impératrice and the Rue Beauvoisine, contains two fine stained glass windows of the 16th cent.

St. Patrice, situated to the W. of the Rue de l'Impératrice, erected in 1535, merits a visit on account of the rich stained glass it contains.

The **Palais de Justice* (Pl. 7), in the late florid style, resembles the handsome council halls of Belgian towns, although less lofty. The central portion of the edifice and the projecting pavilions form an entrance-court, enclosed by a railing. The left wing, the *Salle des Procureurs*, erected in 1493, is a spacious and lofty hall with an open roof, and once served as an exchange. The central part was erected under Louis XII., six years later, for the *Cour de l'Echiquier* of Normandy, the supreme tribunal in

ancient times, subsequently under Francis I. termed "parliament". Here the assizes are now held. The residence of the former presidents of the parliament, situated in the rear of the Palais, has been converted into another court of justice. The portress (50 c.) conducts visitors through the different apartments.

In the vicinity rises the **Tour de la Grosse Horloge** or Beffroi (belfry), contiguous to and deriving its name from the clock-gateway erected in 1527. Several of the houses in this narrow, but extremely picturesque street (*Grand' Rue*) merit inspection.

Farther to the W., near the **Theatre** (Pl. 9), is the *Place de la Pucelle*, where Joan of Arc was burned at the stake in 1431. About 24 years later she was declared innocent of the crime of witchcraft by a papal bull, and the French, who it is well known had been her betrayers, being now masters of Rouen, erected a cross to her memory on the spot where she suffered. The place is now occupied by a paltry figure over a fountain.

The adjoining **Hôtel du Bourgtheroulde** (Pl. 10), which is here entered by a gateway, was erected by a M. de Bourgtheroulde at the close of the 15th. cent. in the style of the Palais de Justice. The court contains a number of reliefs in marble, one of which represents the interview of the rival monarchs on the "Field of the Cloth of Gold". The graceful hexagonal tower is decorated with sculptures from biblical subjects.

Descending hence to the quay of the Havre steamboats, and skirting the entire length of the wharf towards the E, the traveller will reach ***Mont Ste. Catherine** (380 ft.), which rises at the extremity of the city, immediately beyond the *Champ de Mars*. The summit is occupied by a few fragments of the fortress which Henry IV. captured from the troops of the League under Marshal Villars, and caused to be demolished. The ascent occupies $\frac{1}{2}$ hr. The view is extensive and embraces the city with its numerous towers and chimneys, the course of the river, the railway and the animated and industrial environs.

A still finer prospect may be enjoyed from the recently constructed pilgrimage church of *Notre Dame de Bon Secours*, or ***Bon Secours** as it is usually termed, situated on the lofty bank of the river, 2 M. from Rouen. The view comprises the entire city, the course of the river for many miles above and below Rouen, and in the distance the rich and verdant pastures of Normandy.

A delightful excursion may be taken to **La Bouille**, 15 M. below Rouen, by the local steamboat starting at 6 a. m. and returning at 2 p. m. The right bank of the Seine is bounded by precipitous chalk-hills and studded with picturesque country residences and parks, whilst the left bank consists of rich meadows and pasture.

La Bouille (*Hôtel de la Renaissance*) is a small but animated town, where several important high roads unite. The *Château de Robert le Diable*, the scanty ruins of which occupy the summit of a hill in the vicinity, affords a charming prospect of the wooded mountains, portions of the valley of the Seine with its white chalk-hills, and in the distance Rouen with the cathedral.

Passing by means of three tunnels under the Boulevards St. Hilaire and Beauvoisine and Mont Ste. Catherine, the train crosses the Seine, affording a beautiful view of Rouen to the right. To the left, on the *Côte*, or hills which rise from the river, is situated the church of *Bon Secours*. At *Notteville*, the first station, the English church is situated. *Tourville* is the station for *Elbeuf*, 6 M. distant, a cloth-manufacturing town of considerable importance.

Near *Oissel* the Seine is again crossed, and is recrossed beyond *Pont de l'Arche* above the influx of the *Eure*. Between *St. Pierre de Vauvray* and *Villers* (*Louviers* in the vicinity is a town with extensive cloth-factories) the train penetrates the chalk hills by means of two tunnels.

Near *Les Andelys*, 3 M. distant from the line, rise the ruins of the castle of *Gaillard*, erected by Richard Cœur de Lion to protect the Duchy of Normandy against the incursions of the French kings. It was afterwards employed as a state-prison. Here in 1314 the infamous Margaret of Burgundy, consort of Louis X., was strangled by order of her husband. The castle was demolished by Henry IV. at the same time with other castles of Norman barons who were disaffected to the French supremacy.

The station of *Gaillon* is situated opposite to the village of *Courcelles*. The château of Gaillon, erected in 1500, was one of the finest in Normandy and the favourite residence of Francis I. The lofty façade has been transferred to the court of the *Ecole des Beaux Arts* in Paris. The castle is now employed as a prison.

The conspicuous tower of *Vernon*, once a strongly fortified town, was erected in 1123 by Henry I. of England. Here in 1198 Philip Augustus of France sought refuge when conquered by Richard Cœur de Lion. The château of *Bizy* in the vicinity was once the property of Louis Philippe.

The tunnel between *Bonnières* and *Rolleboise* cuts off the wide circuit which the river here describes.

Rosny possesses a château where Sully (d 1641), the celebrated minister of Henry IV., was born in 1559. It was subsequently the property of the Duchess of Berry who resided in it from 1818 to 1830.

The picturesque town of *Mantes* is memorable in history as the place where William the Conqueror was so severely injured

by a fall from his horse that he soon afterwards died at Rouen. The lofty towers of the Gothic church of Notre Dame and of St Maclou are conspicuous objects in the town. The line continues to skirt the banks of the Seine and frequently commands fine views.

Poissy, the next station of importance, was the birthplace of St. Louis, who frequently styled himself "Louis de Poissy". Here in 1561 a conference was assembled by order of the States General, with a view to adjust the differences between the Roman Catholic and Protestant parties. The former was represented by 6 cardinals, 36 bishops and numerous doctors of theology, the latter by Theodore Beza, the friend of Calvin, Peter Vermigli of Florence, professor of theology at Strasbourg, and other reformers. Their deliberations, however, led to no result owing to the intervention of the Sorbonne, the celebrated theological faculty of Paris, by whose influence and strong condemnation of the Calvinists the proceedings were terminated. — The cattle-market of Poissy is the most important in France, and together with Sceaux supplies the whole of Paris. It will, however, probably soon be transferred to the metropolis.

Conflans, at the confluence of the Seine and Oise, lies to the left. The train now traverses the forest of St. Germain (p. 189). At *Maisons-Laffitte* the Seine is again crossed. The château was formerly the property of the Comte d'Artois (Charles X.). It was afterwards presented to Marshal Lannes by Napoleon, and finally purchased by M. Laffitte the financier.

Near *Bezons* the line recrosses the Seine and at *Colombes* unites with the St. Germain railway. St. Germain with its palace is a conspicuous object on an eminence to the right.

The Seine is crossed for the last time at Asnières, near which the lines to Argenteuil and Versailles diverge. The train now passes *Clichy* and intersects the fortification of Paris; on emerging from a short tunnel under the Place de l'Europe it reaches the station in the Rue St. Lazare. Conveyances, see p. 1.

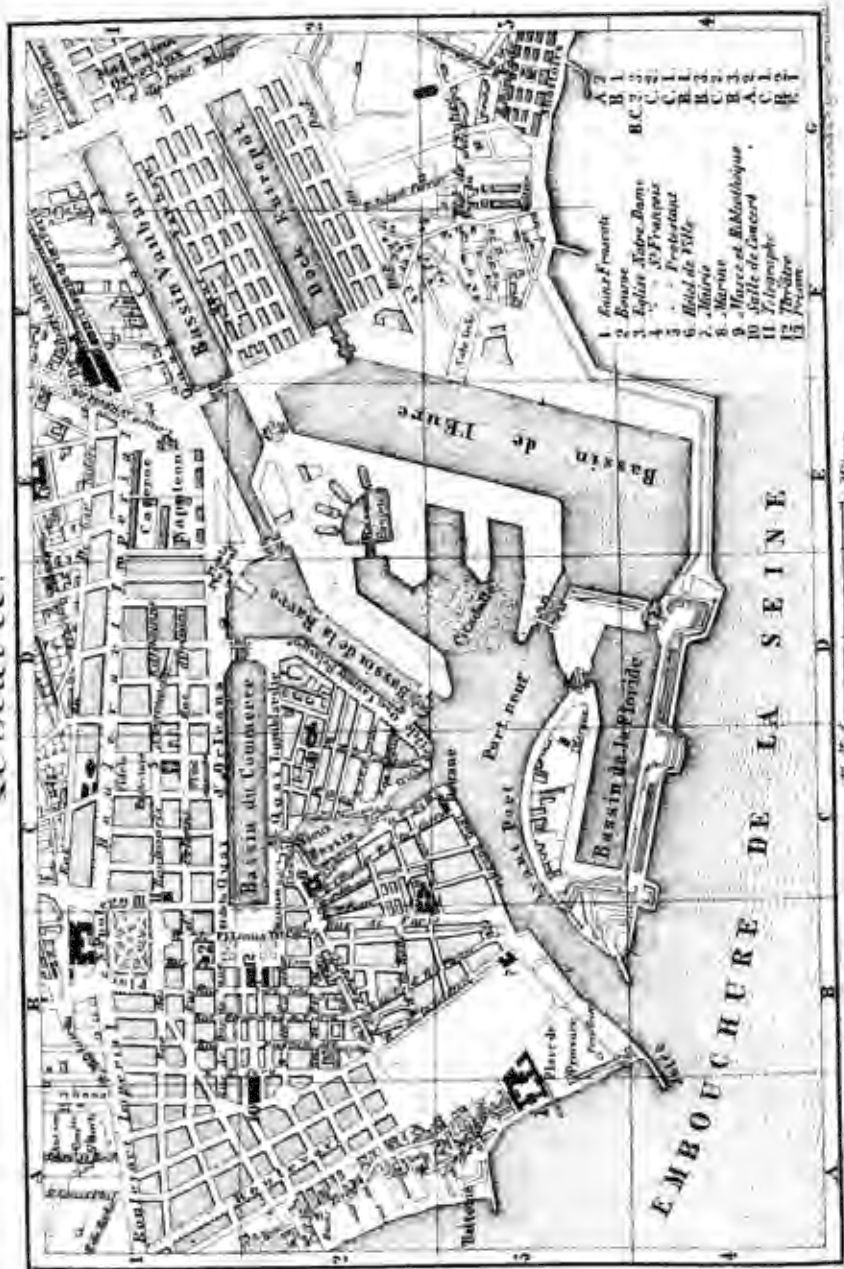
42. By Southampton, Havre and Rouen.

By Railway to Southampton in 3 hours; by Steamboat to Havre daily, generally at 11. 45 p. m. (see advertisements in the "Times" or "Bradshaw") in 9½–10 hrs.; by Express from Havre to Paris in 5 hrs.; by ordinary trains in 7½ hrs.; omnibus from the quay to the station at Havre not incl. in the fare. Single tickets, available for 4 days 28 s. and 20 s.; return-tickets available for one month, 50 s. and 36 s. Luggage may be registered direct to Paris. — This "cheap and picturesque" route as it is styled in the advertisements, is one of the pleasantest in summer.

By Steamboat from London to Havre direct twice a week (see advertisements of General Steam Navigation Company), average passage, incl. 5–6 hrs. in the Thames, 16 hrs.; fares the same as above.

Le Havre. Hotels: *Frascati*, opposite the beach, bathing-place; **de l'Amirauté*, Grand Quai 43; *Hôtel du Louvre* and des

Le Havre.



Indes, both in the Grand Quai; de l'Europe, Rue de Paris; de Normandie, Rue de Paris, moderate. — Cafés: **Reinart*, Place du Spectacle; *Guichard*, Place Napoléon III.; *du Siècle*, well supplied with newspapers; *Alcazar*, Chaussée d'Ingouville, a concert every evening. — Omnibus to the station 30 c. — Voiture 1 fr. 25 c. per drive. — *English Church*, Rue d'Orléans; *American*, Rue de la Paix), formerly termed *Havre de Grâce* from the chapel of Notre Dame de Grâce founded by Louis XII. in 1509, was fortified by Francis I. in 1516, and is now the harbour for Paris and one of the most important sea-ports of France (80,130 inhab.). The buildings, as well as the commercial prosperity of the town, are of very recent origin. Its situation at the mouth of the Seine is extremely advantageous.

The *Rue de Paris*, intersecting the town from N. to S., is the centre of traffic. The handsome *Hôtel de Ville* is a modern edifice, situated in the Place Napoléon III. with its *Jardin Public*.

The original fortifications have been demolished, but the town and harbour are commanded by new forts erected on the heights of *Ingouville* and *Ste. Adresse* (p. 222).

The extensive docks are capable of containing 500—600 vessels of considerable tonnage, which can enter the harbour during 3—4 hrs. every tide. The *Retenue de la Floride* is a large basin, by means of which, with the aid of a series of sluices, the accumulation of the deposits of the Seine at the mouth of the harbour is prevented. This basin is connected with the spacious *Bassin de l'Eure*, constructed in 1846—1856, where the huge Transatlantic steamers lie. Extensive operations are still in progress for the improvement and fortification of the harbour.

Next to Marseilles Havre is the most important sea-port of France, and is frequented annually by about 6829 vessels of an aggregate tonnage of 1,269,000. The average annual value of the exports is 729 million fr., that of the imports 541 million. The import duties amount to about 50, the export to 60 million fr.

Opposite the *Bassin de Commerce* is situated the *Theatre*, erected in 1825, and considerably enlarged since a fire by which it was greatly damaged in 1843.

Here, in 1796, Admiral *Sir Sidney Smith*, in an unsuccessful attempt to capture a French vessel, was stranded on the shallows of the estuary of the Seine and taken prisoner by the French.

Opposite to the harbour rises the *Musée*, in front of which are statues by David d'Angers of *Bernardin de St. Pierre* (author of "Paul et Virginie" to which the reliefs refer) and *Casimir de la Vigne*, the dramatist, both natives of Havre.

The **Museum* (open on Thursdays and Sundays 10—4 o'clock, at other times for a gratuity) contains several saloons with stuffed animals, among which is a whale stranded near Havre, a room with casts, a collection of pictures, and the *Casimir Delavigne*

Gallery, dedicated to coins, statuettes and antiquities. The same building also contains a *Library*.

The **Jetée*, or pier, near the Hôtel Frascati, commands a fine view; to the right rises the precipitous *Côte d'Ingouville* with its two lighthouses, to the left in the distance the coast of *Honfleur*, on the opposite side of the estuary. Numerous boats here afford the visitor an opportunity of enjoying an excursion by water.

As Havre itself contains little to interest the traveller, those who have a few hours at their disposal are recommended to ascend the eminence on which *Ingouville*, a town with 12,000 inhab., is situated. Since the removal of the ramparts of Havre, Ingouville and *Graville*, another contiguous town, are now united with Havre, and contain numerous and handsome villas and gardens. The **view* from the lighthouse which occupies the summit of the hill, $1\frac{1}{2}$ M. distant from the harbour of Havre, comprises the town with its forest of masts, the estuary of the Seine, to the S.W. in the distance the *Rochers de Calvados*, celebrated for their oyster-beds, and to the N. the promontory of *La Hève* with its two lighthouses.

Havre being a convenient point of embarkation for the New World, shoals of emigrants are here periodically encountered.

Honfleur (*Cheval Blanc; Dauphin*), a remarkably picturesque fishing-town, situated on the opposite bank of the estuary of the Seine (by steamboat in 40 min.), with a population of 9553, affords a delightful summer residence. (Railway in 6—8 hrs. to Paris by *Lisieux*, a station on the Paris and Cherbourg line.) The **Côte de Grace* commands a magnificent prospect. The church of *Ste. Catherine* contains two pictures of some merit by Quellyn and Jordaens.

Ste. Adresse (*Hôtel des Bains*, concerts during the season; *Hôtel à la descente des Phares*), delightfully situated a short distance to the N.E. of Havre, and sheltered from the N. winds, annually attracts a considerable number of visitors.

Trouville-sur-Mer (*Hôtels: de la Mer; de Paris; d'Angleterre; de la Plage; *du Bras d'Or et de la Poste*, in the Rue des Bains. pens. 6 fr. per diem, excl. of breakfast and wine; attendance 10 fr. per month), situated about 10 M. to the S.W. of Honfleur (by railway in 30 min.; by steamboat from Havre in 1 hr.), is now a fashionable watering-place, frequented by Parisians of the highest class (5200 inhab.). The *Salon de Trouville* (subscription 6 fr. per week) contains apartments devoted to balls, concerts, reading and play.

The railway station at Havre is near the Cours Napoleon, not far from the Bassin Vauban. On quitting the station the traveller will observe *Graville*, with its interesting church of the 11th cent., on the high ground to the left.

Harfleur, once an important sea-port, is now entirely superseded by Havre. Its harbour has, moreover, been completely filled up by the deposits of the *Lézarde*, which here falls into the Seine. In 1405 the town was taken by Henry V. of England, to whom the foundation of the church is attributed. It is a fine Gothic edifice, although in a sadly dilapidated condition.

Nointot is the station for **Bolbec**, a flourishing industrial town with a population of 10,000.

Yvetot is another manufacturing place with 9000 inhabitants, the ancient counts or *soi-disants* kings of which, are thus described by Béranger (d. 1857) in his usual playful manner:

"Il était un roi d'Yvetot,
Peu connu dans l'histoire,
Se levant tard, se couchant tôt,
Dormant fort bien sans gloire,
Et couronné par Jeanneton
D'un simple bonnet de coton".

Passing several unimportant stations, the train now quits the undulating and fertile table land (400 ft. above Rouen) of the *Pays de Caux*, as this district is termed, and descends to the lofty viaduct of *Barentin*, 1600 ft. in length, the highest arch of which is upwards of 100 ft. above the level of the valley. Shortly afterwards a tunnel, $1\frac{1}{2}$ M. in length, is entered, on emerging from which the train soon reaches *Malaunay*, where the Dieppe line diverges. From this point to Rouen, and Paris, see pp. 212—221.

B. NORTH-WESTERN FRANCE.

43. From Paris to Orléans and Tours.

Chemin de Fer d'Orléans. Express to *Orléans* in $2\frac{1}{2}$, ordinary trains in $4\frac{1}{4}$ hrs. (fares 13 fr. 55, 10 fr. 15, 7 fr. 45 c.); to *Tours* in $4\frac{1}{2}$ — $9\frac{3}{4}$ hrs. (fares 26 fr. 20, 19 fr. 65, 14 fr. 40 c.). Station in the Boulevard de l'Hôpital, comp. p. 24.

The line ascends the l. bank of the Seine, which is occasionally visible on the l. On the r. *Jvry*, a manufacturing place with 12,000 inhab. Stat. *Athis-Mons* lies at the confluence of the *Orge* and the Seine.

From stat. *Juvisy* a branch-line diverges to the l., following the course of the Seine, to the small manufacturing town of *Corbeil* and *Maise*.

The animated valley of the *Orge* is now traversed. After crossing the river, the train commands an extensive view to the r. The ruined castle of *Montlhéry*, with its lofty tower (98 ft.), is a conspicuous object in the landscape. It was once a place of great strength and was often unsuccessfully besieged

before it came into the possession of the French kings. A battle took place here in 1465 between Louis and Charles the Bold, the leader of the French nobility (the "Ligue du bien public"), which although indecisive compelled the king to make concessions. The castle was destroyed in the wars of the Huguenots.

At **Bretigny** a line diverges to the r. to *Dourdan*, *Chateaudun* and *Vendôme* (110 M. from Paris), which will be prolonged to Tours and will then be the most direct route between Paris and Tours.

Stat. *Chamarande* possesses a château, erected by Mansard in the 17th cent. To the r. of stat. *Etrechy* the huge, ruined tower of *Guinette* becomes visible. It appertained to the citadel of the ancient town and rises immediately to the r. above the station.

Etampes (*Grand Courier*; *Bois de Vincennes*), with 10,000 inhab., consists of a long street with many architecturally interesting buildings. The cathedral of *Notre-Dame*, in the round-arch and pointed style combined, possesses a very graceful tower. *St. Martin* was erected in the first half of the 12th cent.; the foundations of the tower (15th cent.) have settled, so that it is considerably out of the perpendicular. *St. Gilles*, the *Hôtel de Ville* and several other old buildings deserve inspection.

Beyond Etampes the line ascends rapidly (1:125). The district is monotonous and uninteresting, but becomes more attractive as the vine-clad valley of the Loire is approached.

Stat. *Les Aubrais*. Those who arrive by express here, change carriages in order to be conveyed to the town, 1 M. distant, the station of which is entered by the ordinary trains only.

Orléans. *Hôtel d'Orléans, Rue Bannier 118, R. 2, B. 1, D. 31½, A. 1½ fr. Hôtel Lorret and Trois Empereurs, Rue Bannier 18. Hôtel Boule d'Or. Near the station the Hôtel St. Aignan, much frequented. — Café Foy, Rue Bannier. — Bookseller *A. Gatineau*, corner of the Rue Royale and the Rue Jeanne d'Arc. — Omnibus 30, with luggage 60 c. — Voiture 1½ fr. per course, 2 fr. per hour.

Orléans, the ancient *Aurelianium*, founded by the emperor M. Aurelius (according to others by Aurelian) on the site of *Genabum* which was destroyed by Cæsar B. C. 52, lies on the r. bank of the Loire. It is the capital of the Department of the Loiret, with a population of 50,798. Its situation formerly rendered it a place of great military importance. It is now a quiet town, the ancient monuments of which have gradually given way to modern improvements. Its prosperity was materially injured by the revocation of the Edict of Nantes. A handsome bridge connects the town with the suburb *St. Marceau*. From the bridge the principal street, the Rue Royale, leads to the Place du Martroy with the statue (see below) and is prolonged by the Rue Bannier to the Boulevards near the railway station. Below the Place the broad Rue Jeanne d'Arc diverges to the cathedral towards the E.



FAUBOURG

ORLÉANS.

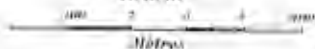
ST VINCENT

St Vincent

Cimetière

1. Cathédrale E.3.
2. Hôtel de Ville E.3.
3. Musée D.3.
4. Statue de Jeanne d'Arc D.3.

Echelle



FAUBOURG

DE

BORGOGNE

Quai

Quai d'Anjou

Quai

île Charlemagne

Casernes

St JEAN le Blanc

Rue de St-Jean

Quai de Commerce

The **Equestrian Statue of Joan of Arc*, by Foyatier, was erected by the town in 1855, "*avec le concours de la France entière*". The statue is 13 ft., the granite pedestal 14 ft. in height. The intention of the artist was to represent the Maid in the attitude of returning thanks to God for a victory, but the execution is somewhat unsatisfactory. The reliefs on the pedestal represent the principal events in the life of the heroine, beginning at the back on the l.: 1. Joan (born at the village of Domremy in 1412) with her flock summoned by saints to the succour of her distressed countrymen; 2. Her departure from Vaucouleurs; 3. Interview at Chinon with Charles VII., whom she convinces of her divine mission; 4. Entrance into the besieged town of Orleans, Apr. 29, 1429: "Messire m'a envoyé pour secourir la bonne ville d'Orléans": 5 (to the l. above) Capture on May 7th of Tourelles, the tête-de-pont on the l. bank of the Loire, in consequence of which the siege was raised (the Maid was wounded on this occasion), 6. (to the r. above) Coronation of Charles VII. at Rheims, July 17th; 7. Joan wounded in the attack on Paris; 8. Her capture at Compiègne in 1430 (comp. p. 245); 9. Her captivity at Rouen; 10. Her death (p. 218).

The *Cathedral*, partially destroyed by the Huguenots in 1468 was gradually restored in the 17th cent. The principal façade with its two truncated towers (268 ft. in height), was completed in 1766, the towers themselves in 1829. The vast dimensions of the exterior, as well as of the interior with its nave and double aisles, produce an imposing effect. The chapels of the choir are a fine specimen of late Gothic of the 14th cent.; the stained glass is modern.

On a marble basement adjacent to the cathedral rises the bronze statue of *Robert Joseph Pothier*, the eminent jurist (d. 1762), erected in 1859.

In the same Place is situated the **Hôtel de Ville*, erected in the florid Renaissance style in 1530, restored in 1850—54. The Caryatides at the side-entrances are attributed to Jean Goujon. The interior (concierge 1 fr.) deserves inspection, especially the *Salle des Mariages* and the *Salle des Conférences* with fine wainscoting and chimney-piece. One of the rooms contains a cast of a beautiful statuette of Joan of Arc on horseback, over a mortally wounded English soldier, executed by the Princess Mary of Orleans.

To the S. of the Rue Jeanne d'Arc is situated the old Town Hall, erected in the 15th cent. It contains the *Museum* (open to the public on Sundays and Thursdays, 12—4 o'clock, to strangers at any time for a gratuity).

Among the pictures may be mentioned Nos. 12—15 in the first saloon, painted for Richelieu by *Claude Derret* of Nancy, allegorically representing Bædeker. Paris. 2nd Edition. 15

the four elements and remarkable for their quaint style; 500. Statue of Venus, by *Pradier*; .496. Hebe with the eagle, by *Vilain*. In the room to the r. several modern pictures and a statue of Venus by *Mollknecht*; on the l. portraits. Then a room with casts and two others with sculpture, carving etc. The upper story contains a nat. history collection which comprises the *Collection Départementale*, exhibiting the Fauna of the environs.

In the immediate vicinity is the so-called **House of Diana of Poitiers*, a charming specimen of the Renaissance style, the side towards the court particularly well preserved. It contains the *Musée Historique*, a collection of local antiquities.

No. 15 Rue de Tabourg, to the E. of the Rue Royale, is the so-called **House of Agnes Sorel* (mistress of Charles VII.). No. 45 in the same street is the *House of Joan of Arc*, in which she resided during her stay in the town. No. 28. Rue de la Recouvrance is the *House of Francis I.* Several other ancient houses also merit inspection.

The train from Orleans to Tours returns to Les Aubrais (p. 224). The express trains do not enter the station of Orleans, passengers for which by these trains change carriages. The best seats are now on the l.

The line traverses the broad and sunny valley of the Loire, on the N. side of the river. The district is well cultivated and abounds in vineyards. The river is rarely visible, but ancient towns and castles render the journey interesting.

Stat. *Meung* possesses a Romanesque church and a half ruined castle peeping forth from the trees. The small and antiquated town of *Beaugency* is picturesquely situated between two hills. It is commanded by a venerable and massive square tower (10th or 11th cent.) which adjoins the castle. Town Hall of the 16th cent. Then stat. *Mer*.

An excursion may be made hence to the celebrated château of *Chambord* (near it the **Hôtel St. Michael*), situated to the S. of the Loire. It was founded by Francis I., but not finished till the reign of Louis XV. The latter presented it to Marshal Saxe, who died here in 1750. It was subsequently occupied by Stanislaus Lescinsky, the exiled king of Poland. Napoleon presented it to Marshal Berthier, from whose widow it was purchased by the now exiled proprietor in 1821.

Stat. *Suevres*, then *Menars* with a handsome château, once occupied by Madame de Pompadour.

Blois (*Hôtel d'Angleterre*), an ancient town with 20,331 inhab., situated on an eminence on the Loire, over which a bridge leads to the Faubourg Vienne, is the capital of the Department Loir-et-Cher. The château, once a residence of the French kings, is rich in historical reminiscences of Louis XII., Francis I., Henry III., and Catharine and Mary de Medicis. The church of *St. Nicolas* is a fine Gothic structure of the 12th cent. The *Cathedral* or *Church of the Jesuits* is by Mansard. The pleasant situation of the town attracts frequent visitors. Omnibus in 2 hrs. to Chambord (see above).

The line now skirts the river, the bank of which is protected by a bulwark. Traces of the destructive inundation of 1866 are still everywhere visible. S. of the Loire, beyond stat. *Onzain*, rises the handsome château of *Chaumont*, once the residence of Catharine de Medicis.

Amboise (*Lion d'Or*), a town with 4570 inhab., possesses a château of the 15th cent., the interior of which however was entirely modernized by Louis Philippe, who kept Abdel Kader in confinement here. The latter was indebted for his liberation to the present emperor. The conspiracy of Amboise against the Guises in 1560 terminated in a fearful massacre of the Huguenots implicated. Leonardo da Vinci died at Amboise in 1519.

The château of *Chénouzeaux* on the *Cher*, erected by Francis I., exterior and interior in admirable preservation, is situated 9½ M. to the S.

Three stations in a fertile district. The train then crosses the Loire. To the l. a number of cavities in the rocks, employed as dwellings, are visible, a somewhat strange apparition in the 19th cent., which however is encountered in other localities in France. Stat. *Montlouis*. Then over the *Cher* to *St. Pierre des Corps*, where the express trains stop. Passengers by these trains change carriages for Tours. The ordinary trains only go as far as the town.

Tours. *Hôtel de l'Univers in the Boulevard, R. 4, D. 4, A. and L. 1½ fr.; Hôtel de Bordeaux and Victoria in the Boulevard; Hôtel de l'Europe, Rue de Paris 10; Hôtel du Faisan, Rue Royale 9, all with similar charges and frequently occupied by families making a prolonged stay. *Hôtel du Croissant, less pretending, a commercial inn. — Cafés de la Ville and du Commerce in the Rue Royale. — Omnibus with luggage 60 c. — English Church Service.

Tours, the Roman *Caesarodunum*, capital of the Turones, the central point of the Department of the Indre and Loire, formerly of the county of Touraine, with 41,061 inhab., is situated in a fertile plain on the l. bank of the Loire. The river is crossed by a handsome bridge of 15 arches, from which the Rue Royale, the principal street, extends to the Boulevards, bisecting the town.

In the Place in front of the bridge stands the statue of the celebrated philosopher *René Descartes* or *Cartesius*; on the pedestal is inscribed the fundamental maxim of his philosophy: "*Cogito, ergo sum*". At the entrance of the Rue Royale, on the r., is situated the *Hôtel de Ville*, on the l. the *Museum* (open on Sundays 12—4 o'clock). The latter contains pictures and casts on the first floor and on the second nat. historical and archæological collections.

To the l. in the Rue Royale is the church of *St. Julien*, a fine Gothic edifice of 1224, parts of which are of still earlier date, restored in 1847. The interior is plain.

No. 35 Rue du Commerce (the second to the r. from the bridge) is a handsome *Renaissance edifice of 1400, recently restored. The same street contains several other interesting houses, e. g. the corner-house in the Vieux Marché.

In the Rue Martin in the vicinity rise on opposite sides of the street two towers, the *Tour de St. Martin* and the *Tour' de Charlemagne*, which once pertained to the great cathedral of *St. Martin*. From the 7th cent. downwards this church was regarded as a most sacred shrine and was visited by vast numbers of pilgrims, but was plundered by the Huguenots and totally destroyed in the revolution. The corn-hall was formerly a church of *St. Clement*, dating from the 16th cent.

E. of the Rue Royale stands the **Cathedral of St. Gatien*. The richly decorated principal façade, with its three lofty portals, dates from 1510. The towers were roofed in at a later period and consequently do not harmonize with the rest of the structure. The interior (12th—15th cent.) is in the purest Gothic style. The wheel-windows and those of the chapels of the choir merit examination. The first chapel in the choir to the r. contains a Renaissance monument to the two children of Charles VIII., after whose death Louis XII., of the younger branch of the House of Valois, acceded to the throne in 1498.

In proceeding hence to the river the traveller observes in the barracks to the r. an ancient tower, the last fragment of a castle erected in the 12th cent. A chain-bridge (5 c.) crosses by an island to the other side of the river, on which there is a pleasant promenade.

Tours attracts a number of foreign residents, especially English families, on account of the mildness of its climate.

From Tours to Angers (65½ M.) railway in 2½—3½ hrs.; fares 12 fr., 9 fr. 25, 6 fr. 50 c. The line returns at station *Cinq-Mars* to the r. bank of the Loire, on which it remains. Station *Saumur*, with 14,079 inhabitants, is remarkable for its handsome Hôtel de Ville and numerous windmills. Celtic antiquities in the vicinity. *Angers* see p. 232.

From Tours to *Le Mans* (62 M.) by railway in 3 hrs.; fares 11 fr. 10, 8 fr. 30, 6 fr. 10 c.; *Le Mans* see p. 230.

44. From Paris to Nantes by Chartres, Le Mans and Angers.

247½ M. By express in 9, ordinary trains in 15 hrs.; fares 44 fr. 35, 33 fr. 25, 24 fr. 35 c. To *Chartres* (55 M.) express in 1½, ordinary trains in 2½ hrs.; fares 9 fr. 85, 7 fr. 40, 5 fr. 40 c.; from *Chartres* to *Le Mans* (77 M.) express in 2½, ordinary trains in 3½ hrs.; fares 13 fr. 90, 10 fr. 30, 7 fr. 60 c.; from *Le Mans* to *Angers* (60½ M.) by express in 2, ordinary trains in 3 hrs.; fares 10 fr. 85, 8 fr. 15, 5 fr. 15 c.; from *Angers* to *Nantes* (55 M.) express in 2, ordinary trains in 4 hrs.; fares 9 fr. 85, 7 fr. 40, 5 fr. 40 c. — Railway station in the Boulevard Montparnasse (comp. p. 25)

Journey to Versailles see p. 168. No stoppages at the minor stations, except sometimes at *Bellevue*.

Stat. St. Cyr possesses a celebrated military school, founded in 1806, where 330 pupils, who are received from their 16th to their 20th year, are prepared for the army. About 140 students annually obtain their commissions. An establishment for girls originally occupied this spot, founded by Madame de Maintenon, who died and was interred here in 1719. At St. Cyr a branch-line diverges to *Dreux* and *Laigle*.

Rambouillet possesses an ancient château of the kings of France, where Charles X. signed his abdication in 1830.

Stat. Maintenon, with its old castle, gives its name to Francoise d'Aubigné, widow of the author Scarron, who in 1685, when in her 50th year, was married to Louis XIV. The ruins of the huge aqueduct, which that monarch purposed constructing for his gardens in Versailles, are observed in the vicinity. From 1685 to 1688 about 30,000 men, principally soldiers, were employed in this undertaking: but it was never completed and Louis for the future avoided this locality. His successor employed part of the materials in erecting the château of Crécy for Madame de Pompadour.

The valley is crossed by a long viaduct. The train crosses the *Eure* and reaches

Chartres. *Hôtel du Duc de Chartres; Hôtel du Monarque; Hôtel de France, all in the Place des Epars and very unpretending. In the same Place Cafés de France and du Monarque.

Chartres, the loftily situated capital of the Department Eure-et-Loire, with 19,531 inhab., is one of the most ancient towns in France.

The **Cathedral of Notre Dame** is one of the finest Gothic edifices in France. The crypt dates from the beginning of the 11th cent.; the upper part of the church was not completed till 1260. The towers are not uniform; that on the S. side, 324 ft. high, belongs to the older structure; that on the N., 350 ft. high and of graceful open-work, was added in 1506—1514.

The *W. Façade*, between the two towers, has three portals: in the centre the *Porte Royale*, decorated with royal saints; over the door Christ with prophets and elders. The entire façade is in the chaste style of the 12th cent., the figures however somewhat approaching Byzantine stiffness. The N. and S. entrances, both much richer, roofed in and approached by steps, are of the 14th cent. The profuseness of ornamentation for which both exterior and interior are remarkable is very striking; upwards of 1800 separate figures have been counted.

The *Interior* produces a most imposing impression owing to the purity and vigour of its proportions. Length 403 ft., breadth 141 ft., height of nave 131 ft. Magnificent stained glass, principally of the 13th cent., representing events in Scripture history and legends of saints; the three wheel-windows merit special attention.

The *Choir* possesses a double passage and seven chapels. The interior, of the last cent., harmonizes badly with the remainder of the church. The outer screen is adorned with *reliefs in the late Gothic style (begun in 1514,

not completed till 1706), representing events from the lives of Christ and the Virgin; the detail remarkably elegant. In the first chapel on the l. is the *Virge Noire*, a miraculous image of the Virgin, which since the middle ages has been an object of profound veneration; the surrounding walls are covered with votive offerings.

The *Lower Church* (Durand, S. of the church, keeps the keys), pertaining to an ancient edifice of the 11th cent., extends under the entire upper church and contains a number of chapels, which are now undergoing restoration. The ascent of the roof and the towers is recommended, more for the thorough inspection of the church itself than for the sake of the view.

St. Pierre, in the lower part of the town, near a hussar-barrack, dating from the 12th to the 14th cent., exhibits the transition from the round-arch to the pointed style.

At Chartres a much frequented corn-market is held on Saturdays. In the market-place, *Place Marceau*, between the old and new parts of the town on the side towards the railway station, stands an obelisk commemorative of General Marceau, a native of the town, "*soldat à 16 ans, général à 23, il mourut à 27.*" Another statue of the general in bronze was erected in the *Place des Epars* in 1851. Several ancient structures, such as the *Porte Guillaume* (14th cent.), deserve inspection.

The railway from Chartres to Le Mans conveys the traveller past several small stations to **Nogent-le-Rotrou**, with an ancient château, once the property of Sully. The *Hôtel Dieu* founded by him contains his monument and that of his wife in a kneeling posture, by Boduin (1642); his remains were disinterred and dispersed in 1793.

Stat. *La Ferté Bernard* possesses a late Gothic church of great merit. The town-hall is established in an old gateway.

Le Mans. *Hôtel du Dauphin*; *Bouled'Or*, commercial; *Hôtel de France*, all in the *Place des Halles*. *Cafés de l'Univers* and de l'Europe etc. in the same Place. — Omnibus 30 c., with luggage 60 c.

Le Mans, with 37,209 inhab., situated on an eminence on the l. bank of the *Sarthe*, and the capital of the Department of that name, formerly of the province of Maine, is an ancient town of considerable importance and boasts of several attractive edifices.

The **Cathedral of St. Julien*, occupying the loftiest site in the town, is one of the most interesting churches in France. It owes its origin to different periods, the various styles of which present a most striking contrast.

The simple W. Façade dates from the 11th cent.; that on the S. contains a rich Portal in the Romanesque style of the 12th cent. At the S.W. corner a high block of sandstone built into the wall is believed to be of Druidical origin. The entire nave in the Romanesque style with pointed arches exhibits the transition state of the two styles and belongs to the 11th and 12th centuries. Certain portions bear manifest marks of great antiquity, and the construction of the external walls recalls the Roman opus reticulatum (i. e. small stones with a superabundance of mortar, in contradistinction to the solid slabs of Gothic masonry). It is

therefore probable that remnants of the earliest structure, dating from the 8th or 9th cent., still exist.

The Choir on the other hand is constructed in the matured pointed style of the 13th cent., and the nave, especially in the interior, appears low and depressed when compared with the noble proportions of the former. It possesses a double passage with 13 chapels and beautiful stained glass. The wheel-windows are of later date (beginning of 15th cent.).

The r. transept contains the monument of Berengaria, consort of Richard Cœur de Lion, placed here in 1821. The first chapel of the Choir to the l. contains the monuments of Charles IV. of Anjou (d. 1492) and Guillaume de Bellay-Longuey, a distinguished statesman and author under Francis I.

Adjoining the cathedral is a handsome building in the Renaissance style, termed *Le Grabatoir*. The house opposite the tower is said to have once belonged to Scarron (p. 229). Below the cathedral extend regular avenues, where the *Theatre* is situated. The lower apartments contain a *Musée Historique* with numerous antiquities (open on Sundays 12—4 o'clock).

The abbey-church of **Notre Dame de la Couture*, at present undergoing restoration, possesses a fine portal of the 13th cent. The choir and crypt date from the commencement of the 11th cent.; the nave and aisles are less ancient.

The adjacent monastery has been converted into the *Préfecture*. The building also comprises a *Library* and *Museum* (Sundays, Thursdays, Fridays 10—3 o'clock). The pictures are mediocre. An **enamelled* slab of the 12th cent., representing Geoffrey Plantagenet, count of Anjou and Maine, formerly decorating his tomb in the cathedral, but removed during the Revolution, is an object of interest. There is also a *Nat. Hist. Collection* and several relics of antiquity.

The town is connected with the quarter on the r. bank by several bridges. The bank affords a pleasant promenade, passing several old-fashioned wood-mills, the motive power of which is the stream of the river. A good survey is obtained hence of the narrow and crooked streets of the older quarters of the town. Near the river, on the r. bank, is situated **Notre Dame du Pré*, an antique church of the 11th cent. with a crypt, now undergoing renovation. Le Mans was occupied by the partisans of the Vendée in 1793, but was again wrested from them by Marceau (p. 230), who sanctioned a fearful massacre among the women and children who accompanied them.

From Le Mans to Rennes and Brest see p. 240. From Le Mans to Tours see p. 228.

The line now follows the valley of the Sarthe, which it frequently crosses. Stat. *La Suze* possesses a bridge of the time of Henry IV. and an ancient château, now the town-hall, once occupied by Gilles de Retz, better known as Barbe-bleue, who after having committed many enormities was burned at Nantes in 1440.

At stat. *Sablé* is a château of the last cent.; black marble is extensively quarried in the vicinity, and several coal-mines are encountered. The Benedictine abbey of *Solesmes*, containing some celebrated sculpture in the late Gothic style, is situated $1\frac{1}{2}$ M. from *Sablé*.

Several small stations; then the junction of this line with that from *Tours*. As *Angers* is approached numerous slate-quarries are observed, which yield upwards of 150 million slabs annually, supplying a considerable part of France and of the neighbouring countries.

Angers. *Hôtel d'Anjou, agreeably situated in the Boulevard and the *Champ de Mars*; *Cheval Blanc, Rue St. Aubin. — Faisan; Londres on the quay etc. unpretending. — Café Sérin, Rue St. Aubin 41. — Omnibus 30 c., with luggage 50 c. — Steamboats to *Nantes* daily; fares 3 fr. 20, 2 fr. 20 c.

Angers, capital of the Department *Maine-et-Loire*, formerly of the Duchy of *Anjou*, with 56,797 inhab., is situated on both sides of the *Maine*, which is formed by the union of the *Mayenne* and *Sarthe* a short distance above the town and empties itself into the *Loire* 5 M. below. Thus favourably situated in the vicinity of three navigable rivers, the town has always been a place of considerable importance. Its exterior has recently been extensively modernized, and its former sobriquet of "la ville noire" is no longer applicable. It still, however, contains a great number of interesting relics.

The principal quarter of the town lies on the l. bank of the river. The ramparts have been converted into boulevards. To the E. of these is an open space, the *Champ de Mars*; adjacent are the limited grounds and shady avenue of the *Jardin du Mail*; farther N. a small *Botanic Garden*. Descending the Boulevard to the W. the visitor reaches the *Castle, close to the river, a massive structure of the 13th cent. with moats and 17 round towers (70 ft. high). The interior now serves as a magazine and, with the exception of a late Gothic chapel, contains nothing worthy of special mention.

In front of the castle stands the bronze *Statue of King René of Anjou*, a work of David, 1853; on the base are represented 12 princes of *Anjou*, from *Dumnacus*, the opponent of *Cæsar*, and *Roland* downwards; also lists of the dukes and counts of *Anjou*.

The loftily situated *Cathedral of *St. Maurice* was commenced in the 11th, but not completed till the 13th cent. It is surmounted by two slender towers, the effect of which is somewhat marred by the Renaissance erection subsequently introduced between them. The principal façade exhibits the simple style of the 12th cent. and is adorned with sculptures, Christ and saints; higher up are statues of seven dukes of *Anjou* of a more recent period.

The interior consists of a long nave without aisles. To the l. of the entrance a basin for holy water of green marble, said to be of Byzantine workmanship and a gift of king René. The church is also remarkable for its rich stained glass of the 13th cent.

The **Museum*, in the Rue Courte, a short distance S. of the cathedral, occupies a most attractive edifice, partly Gothic and partly Renaissance, erected about 1500 (Sundays and Thursdays 12—4 o'clock; at other times for a fee). The ground-floor contains casts; one hall and two rooms here contain the principal works of the sculptor *David* (d. 1856), a native of Angers, most of them presented by himself. There are altogether about 150 works, forming an instructive series. Five rooms on the first floor contain pictures by ancient and modern masters; a small "Holy Family" is attributed to Raphael. The mineralogical department in the *Nat. Hist. Cabinet* is especially valuable. Also a collection of *Antiquities* and a *Library*.

In the Rue Courte the traveller will also perceive the tower of *St. Aubin* (12th cent.), belonging to a former monastery, now the prefecture. The neighbouring church of *St. Martin* (12th cent.) has been converted into a magazine.

At the N. extremity of the town, near the seminary and the Jardin des Plantes, stands *St. Serge*, an edifice of different periods, portions of it very old. The simple nave, without transepts or aisles, is entered from the vestibule. The choir of the 11th cent. is borne by 6 very slender columns.

The Marne is crossed at the N. end of the town by a chain-bridge, the *Pont de la Haute Chaîne* (5 c.). Beyond it, on the r., appears the extensive modern *Hospice Ste. Marie*, capable of accommodating upwards of 1000 patients and indigent persons. To the l. the Hospice *St. Jean*, founded in the 12th cent. Below the bridge the ruins of the old *Pont des Treilles* are observed; farther on, the *Grand Pont*, or principal bridge. A third bridge, the *Pont de la Basse Chaîne*, crosses the river by the castle. A suspension-bridge formerly occupied this position, but fell in 1850 as a battalion of light infantry were passing over it, 223 of whom were drowned.

On the r. bank of the Maine (not far from the Grand Pont) is the church of *la Trinité*, in the transition style of the 11th and 12th centuries. The contiguous church *du Ronceray*, of the 11th cent., is within the precincts of the *Ecole des Arts et Métiers* and in a very dilapidated condition. Both of these churches are undergoing restoration. *St. Jacques*, without the Boulevards, is also of very early origin.

Several other mediæval houses are encountered in the narrow streets of the old town.

A visit to the slate-quarries, of which the most extensive are *Des Grands Carreaux* (omnibus in the Boulevard, corner of the

Rue St. Aubin, every even hour 40 c.), is interesting. Another excursion (omnibus from the same point every half-hour, 25 c.) is to the *Ponts de Cé* on the Loire, 2 M. distant.

The line to Nantes crosses the Maine near stat. *La Pointe* and then follows the r. bank of the Loire. At stat. *Champtocé* are the ruins of the château of Gilles de Retz (p. 231), the veritable French Bluebeard, who is said to have murdered upwards of 100 girls and children, whose blood he drank in order to restore himself to youth. To the l., on the opposite bank of the river, rises *Montjean* with a ruined monastery.

Beyond stat. *Ingrandes* and *Varades*, *St. Florent-le-Vieil* is perceived on the opposite bank of the Loire, a place frequently mentioned in the wars of the *Vendée*, a district which commences at this point.

At stat. *Ancenis* a suspension-bridge, at *Oudon* a lofty and ancient church-tower. Several tunnels and small stations are passed, and the train reaches

Nantes. *Hotels:* Hôtel de France, in the Place Graslin; Hôtel du Commerce, Rue Santeuil; Hôtel de Bretagne, Place du Port Communautaire 6, a quiet situation; Hôtel de la Fleur, Place Neptune 4; Hôtel de l'Europe, Place Neptune 7; Hôtel de Paris, Rue Boileau, not far from the Passage; Hôtel des Voyageurs, Rue Molière.

Restaurants and Cafés: several in the Place Graslin. Principal newspaper: *Phare de la Loire*.

Omnibus with luggage 60 c. — *Fiacre* per drive 1 fr. 25 c., per hr. 1½ fr.

Post-Office in the Passage Pommeraye.

Consuls. English: Mr. P. Barrow, Rue Héronnière 6; N. American: M. de la Montagne, Quai Fosse 78.

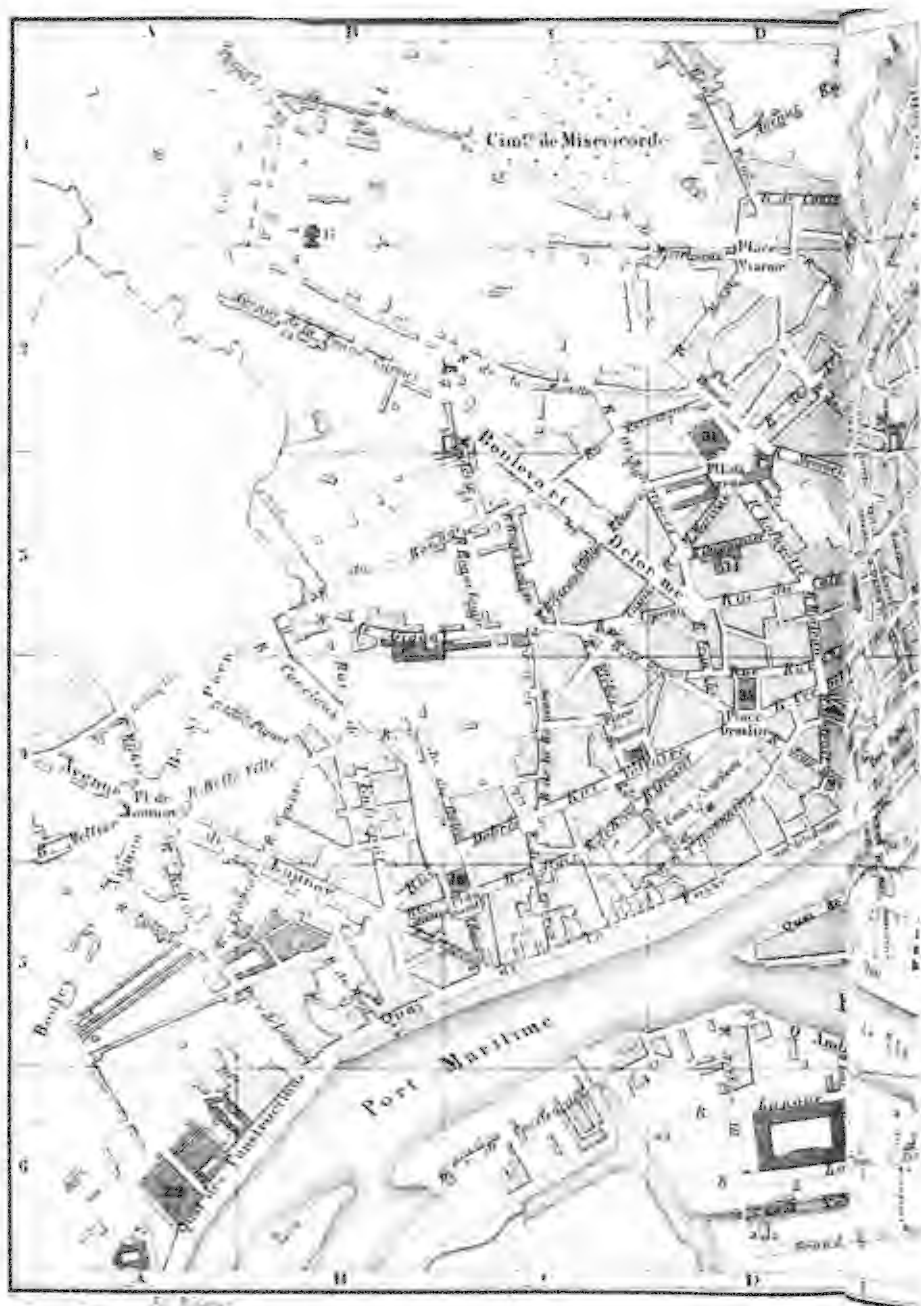
English Church Service, every Sunday.

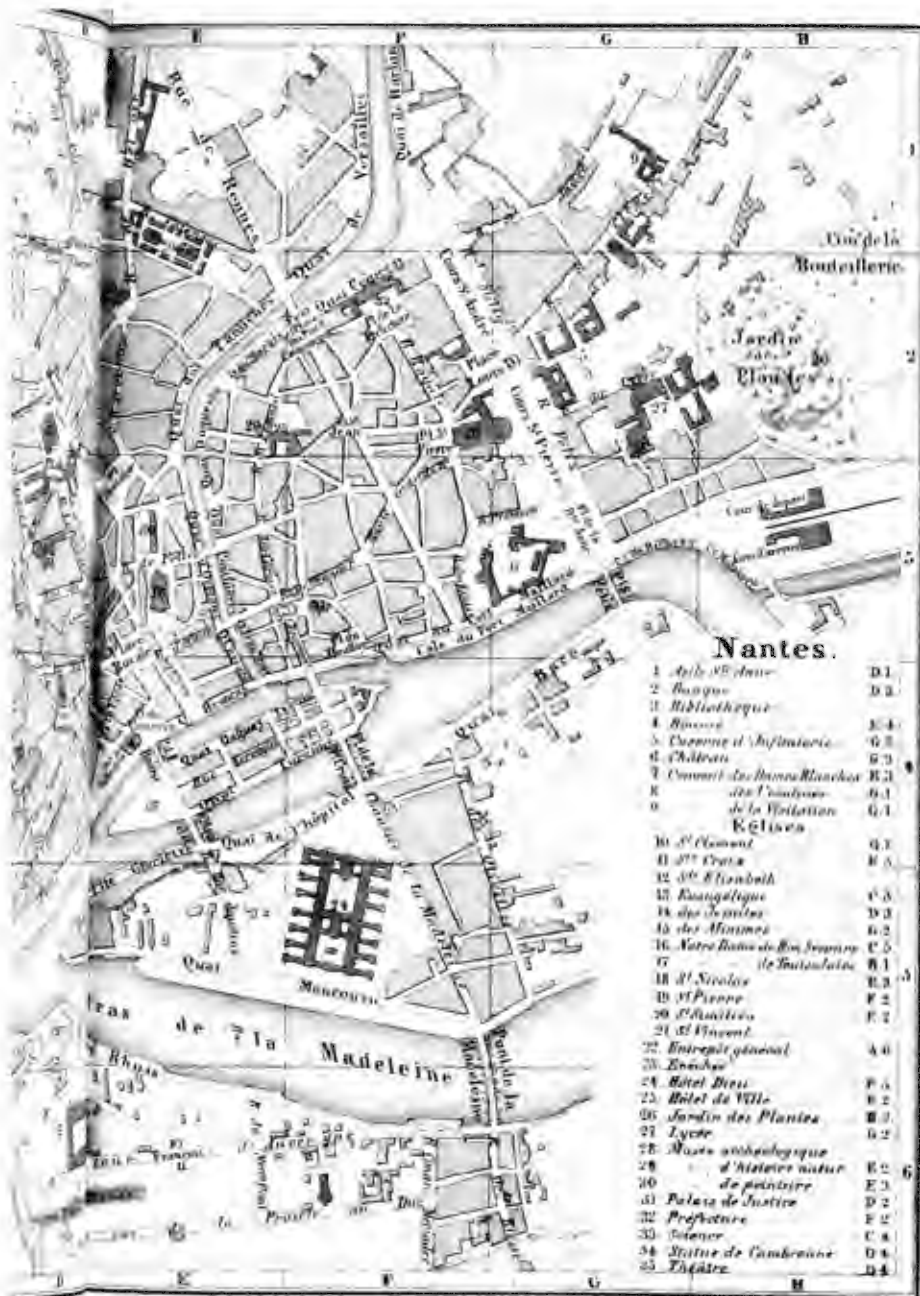
Steamboats to Angers, St. Nazaire, Bordeaux and other French seaports.

A regular line of communication has also recently been established between St. Nazaire and America (comp. p. 236).

Nantes (popul. 113,625) is situated on the r. bank of the Loire, at the point where it receives the *Erdre*, coming from the N., which flows through the centre of the town, and the *Sèvre* from the S. It lies 32 M. from the sea, so that vessels of small tonnage (200) only ascend as far as the town; it is however regarded as the fourth seaport of France (after Marseilles, Havre and Bordeaux). It is now the most important sugar-mart of France; in 1863 upwards of 60,000 tons were imported and here manufactured. The import-dues amounted to 29,549,024 fr. An extensive ship-building traffic is also here carried on.

Nantes was founded prior to the Roman period. It was subsequently one of the chief towns of Brittany. In the Revolution it was remarkable for its republican bias, and in 1793 strenuously and successfully opposed the partisans of the *Vendée*. The town has acquired a melancholy celebrity from the "Noyades" of Carrier, a brutal, ignorant miscreant, who had been an advocate in Auvergne, and was sent by the "committee for the public welfare" to Nantes Oct. 8th, 1793, but recalled on Feb. 1st 1794. He is said to have put to death within 4 months (the data of the different accounts vary) 6—9000 persons, a large proportion of whom were women and children. Not satisfied with the execution done by the guillotine and





Nantes.

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|----|------------------------------|-----|
| 1 | Après 88 ans | D1 |
| 2 | Banque | D2 |
| 3 | Bibliothèque | D3 |
| 4 | Boulevard | D4 |
| 5 | Casernes d'Infanterie | D5 |
| 6 | Château | D6 |
| 7 | Commissariat des Douanes | D7 |
| 8 | Conservatoire de la Ville | D8 |
| 9 | Églises | D9 |
| 10 | St. Clément | D10 |
| 11 | St. Etienne | D11 |
| 12 | St. Etienne | D12 |
| 13 | École Polytechnique | D13 |
| 14 | des Sciences | D14 |
| 15 | des Arts | D15 |
| 16 | Notre-Dame de Bon Secours | D16 |
| 17 | de la Trinité | D17 |
| 18 | St. Nicolas | D18 |
| 19 | St. Pierre | D19 |
| 20 | St. Julien | D20 |
| 21 | St. Vincent | D21 |
| 22 | Entreprise générale | D22 |
| 23 | Enchères | D23 |
| 24 | Hôtel Dieu | D24 |
| 25 | Hôtel de Ville | D25 |
| 26 | Jardin des Plantes | D26 |
| 27 | Lycée | D27 |
| 28 | Musée archéologique | D28 |
| 29 | d'histoire naturelle | D29 |
| 30 | de peinture | D30 |
| 31 | Palais de Justice | D31 |
| 32 | Préfecture | D32 |
| 33 | Prison | D33 |
| 34 | Statue de Camille Desmoulins | D34 |
| 35 | Théâtre | D35 |

the fusil, he caused many of his victims (as many as 600 in one day) to be thrown into the Loire. Persons of different sex were bound together in a state of nudity and committed to the waters: such were the "mariages republicains" invented by this ruffian. In 1789 Nantes had a population of 81,000, but in 1800, notwithstanding a vast influx of new citizens from the Vendée, it numbered 75,000 only. It is estimated that in Nantes and the environs not fewer than 30,000 persons fell victims to the Revolution.

Nantes is now a handsome town of modern construction. The numerous bridges which cross the different arms of the river impart to it a somewhat novel aspect. The central point of traffic are the *Place Graslin*, with the theatre, and the *Place Royale*. The Rue Crébillon descends from the former to the latter, and from it the *Passage Pommeraye*, constructed in 1843, leads to the Rue de la Fosse. This animated arcade is remarkable for its three different stories, connected by stairs and thus accommodating itself the level of different streets. In the Place Royale rises a large and sumptuous **Fountain*; the principal figure in marble is the Loire, around which are a number of small bronze figures, representing the tributaries Sevre, Erdre, Cher, Loiret etc.

In the vicinity is *St. Nicholas* (Pl. 18), a handsome modern church in the Gothic style, commenced in 1844; tower still unfinished.

At the back of the church is situated the **Musée de Peinture* (Pl. 30), in a building restored in 1861. The five saloons, lighted from above, are admirably arranged, and the collection is one of the finest in the provinces (Tuesdays, Thursdays and Sundays 12 to 4 o'clock; at other times fee 1 fr.; generally closed in September).

1st Room. Most modern pictures, among which, on the r.: *Hamon*, Young mother and juggler. — 2nd Room. Older pictures: Two landscapes, by *Poussin*; Adoration, by *Honthorst* (*Gherardo delle Notti*). The most valuable addition to the museum, consisting of a series of fine paintings of the modern French school, is due to the bequests of two private collections. In the Collection *Urvoy de St. Bedan*: r. *Ingres*, Portrait; *Géricault*, Hussar; *Brascassat*, several animal-pieces, the principal of which are **Bulls fighting*; *Horace Vernet*, The nocturnal ride; *De Curzon*, Spinner; **P. Baudry*, Charlotte Corday; by the same, Repentant Magdalene; *Destouches*, Parting; **Grénier*, Children attacked by a wolf; *Ary Scheffer*, Dying nun. — Collection *Clarke de Feltre*: r. Portrait of Frederick the Great; a number of heads, studies by *P. Delaroche*; *H. Vernet*, Abraham and Hagar; **Delaroche*, Sketch of the mural painting in the Ecole des Beaux Arts (p. 151); *Verboeckhoven*, Sheep; *Gruze*, Boy reading; *Leopold Robert*, Monk, Fisherboys, Girl of the neighbourhood of Naples; *P. Delaroche*, Mother and child; *Flandrin*, Young girl; *Delaroche*, Girl swinging; *Fabre*, Portrait of the Duc de Feltre when minister of war in 1810; *A. Hesse*, Reaper; *R. Fleury*, Cuirassiers; *Nattier*, Girl with flowers. — In the Last Room, **Cleopatra*, statue in marble over life-size, by *Daniel Ducommun du Locle*, presented by the artist who was a native of Nantes.

The *Natural History Museum* (Pl. 29), Rue St. Léonard 3 (Tuesdays, Thursdays and Sundays 11 — 3 o'clock), contains a mineralogical collection formed within the Department, a mummy etc. The principal curiosity is the tanned skin of one of the soldiers who fell in 1793 whilst fighting against the army of the Vendée: before his death he had said to his comrades: "J'ai fait peur aux brigands (i. e. the Royalists) pendant ma vie, je

veux leur faire peur encore après ma mort. Promettez-moi de vous faire un tambour avec ma peau". This whimsical request was, however, only partially complied with.

The *Archæological Museum* (Pl. 28), comprising Egyptian, Roman and mediæval antiquities, is situated in the Rue Felix 14 (Thursdays and Sundays 12—4 o'clock). — The public *Library* (Pl. 3), Rue de l'Aigle 1 (daily, except Sundays and Mondays, 11—4 o'clock) is a collection of considerable value.

The **Palace* (Pl. 6) on the Loire was entirely renewed in the 16th cent.; some portions only are of earlier date. Part of it is employed as an arsenal (access permitted).

The **Cathedral of St. Pierre* (Pl. 19), with unfinished towers, dates from different periods. A thorough restoration was commenced in the 15th cent., but has never been entirely carried out. The three portals of the W. Façade are remarkable for their profuse decoration with sculpture. The nave, 160 ft. in height, is very impressive. Its loftiness and late Gothic construction present a marked contrast to the Romanesque choir of the 11th cent.

Since the Revolution the S. transept has contained the **Monument of Francis II.*, the last Duke of Bretagne, and his wife Margaret de Foix, a sumptuous work with numerous figures, saints and allegories in the Renaissance style, by Michael Colomb (d. 1514).

The *Cours St. Pierre* and *St. André*, a broad promenade, separating the old town from the Faubourg St. Clément, is adorned with mediocre statues of *Anna of Bretagne*, *Arthur III.*, *Duguesclin* and *Clisson*. In the centre is the *Place Louis XVI.*, with a column (86 ft. high) surmounted by a statue of the king. Here on July 30th, 1830, a skirmish took place between the military and a band of enterprising youths who desired to uphold the charter. Ten of the latter, however, fell victims to their temerity.

The *Cours Napoléon*, near the Place Graslin, is adorned with a statue of General *Cambronne* (Pl. 34), a native of Nantes, erected by the town and the army in 1848. The words on the pedestal: "La garde meurt, mais ne se rend pas" are erroneously attributed to him.

His grave, like that of General de Bréa and the victims of the July Revolution, is in the principal burial-ground, the *Cimetière de la Miséricorde*.

The seaport of Nantes is **Saint Nazaire**, at the mouth of the Loire, with 10,849 inhab., rapidly rising in importance. By railway (5 trains daily) in $1\frac{3}{4}$ — $2\frac{1}{2}$ hrs., fares 5 fr., 4 fr., $2\frac{1}{2}$ fr.

From *St. Nazaire Steamboat* (Comp. Générale Transatlantique) on the 8th of every month to *St. Vincent*, *Cayenne* and *Panama* (in 21 days, 1st cl. 1100, 2nd cl. 965 fr.); on the 16th of every month to *St. Thomas*, *Havanna* and *Veracruz* (in 24 days, 1st cl. 1240, 2nd cl. 1100 fr.); every ten days to *Lisbon*, *Cadiz*, *Gibraltar* and *Malaga* (to Lisbon 1st cl. 220, 2nd cl. 150 fr.).

45. From Nantes to Brest.

The Direct Railway, skirting the coast of Brittany, is open as far as *Châteaulin*, a distance of 177½ M.; one train daily in 8½ hrs., fares 30 fr. 60, 22 fr. 70, 15 fr. 65 c. Omnibus from the station at Châteaulin to the harbour (1 fr.), whence Steamboat to Brest in 4—5 hrs., fares 4 or 3 fr. The last portion of the route is however expected to be completed during the present year.

Branch-line from Redon to Rennes. From Nantes to Rennes in 5, thence to Brest in 8 hrs. (p. 239)

The peninsula of Brittany, 13,640 sq. M. in area, is intersected by chains of hills which rise to the height of 1200 ft. The rock-formation is principally granite; the soil is poor, the climate stormy and rainy. The inhabitants, who are of Celtic origin, still cling to their ancient language and customs, and are the least advanced in civilisation of all the inhabitants of France. Rude Celtic antiquities (*Menhir*, stones placed on one end, sometimes upwards of 40 ft. high; *Dolms*, or tables of stone, both probably employed as monuments to the dead) are still encountered in great numbers, but are gradually disappearing as cultivation advances.

On leaving the principal station the train skirts the harbour on the Loire and passes the Palace and the Exchange (station). It then follows the bank of the river for some distance and finally proceeds inland. The S. coast of Brittany is flat and marshy and the sea is seldom visible, so that the journey is uninteresting.

At stat. *Savenay* the branch-line to St. Nazaire (p. 236) diverges, at *Redon* (Rail. Restaurant) the line to Rennes (p. 239).

Several minor stations, then

Vannes (**Hôtel du Commerce*; *Hôtel de France*), capital of the Departement du Morbihan, with 14,564 inhab., a small harbour and no gas, although a place of considerable importance.

At *Carnac* near stat. **Auray** (*Poste*) the Celtic monuments of Brittany are most abundant. Branch-line from Auray to *Napoléonville*, formerly *Pontivy* (the former name, given to it by Napoleon I., after having long been in abeyance, was revived under the second empire).

Lorient (*Hôtel de France*), with 35,462 inhab., is an important military and commercial place of modern origin, strongly fortified and situated in a marshy plain. The next important place is

Quimper (*Hôtel de l'Epée*), with 11,438 inhab., capital of the Department of Finisterre, possessing a handsome cathedral, pleasantly situated.

A bleak stony district is next traversed and the train then descends to stat. *Châteaulin* (*Grande Maison*), charmingly situated in the valley of the *Aulne*, the continuation of which forms one of the branches of the harbour at Brest. The train crosses the river by an imposing viaduct. The steamboat journey to Brest is beautiful. The diligence accommodates a limited number of passengers only.

Brest. *Hôtel de Provence* (Pl. a), in the Champ de Bataille; *Hôtel du Grand Monarque* (Pl. b); *Hôtel des Voyageurs* (Pl. c),

Rue de Siam 16; Hôtel de la Marque, or de Nantes (Pl. d), a commercial inn; Hôtel de France.

Omnibus from the station or the quay, with luggage 60 c.

Steamboats daily to *Châteaulin* and *Landerneau* (see p. 239); to *New York* every fortnight (every other Saturday) in 10 days, 1st cl. 825, 2nd cl. 500 fr. (the express from Paris at 8 p. m. on Fridays corresponds with these vessels which start on Saturday afternoon).

Brest, situated near *Cape Finisterre*, the most W. point of France, with 67,833 inhab., possesses an admirable harbour, the best in France and one of the best in Europe. It extends between two promontories and is extremely capacious, being about 13 M. long and $2\frac{1}{4}$ M. broad. The narrow (1 M.) entrance, *Le Goulet*, is blockaded by a rocky island, which renders it almost impregnable, and commanded by powerful batteries, numbering about 400 guns. An extensive system of fortifications protects these batteries and the various forts towards the land-side and at the same time commands the inner roadstead. The latter is divided into two main arms, which with numerous creeks and inlets at last terminate in rivers. The N. arm, that of *Landerneau*, is the estuary of the *Elorn*; the S., that of *Châteaulin*, is formed by the influx of the *Aulne*.

At the mouth of a deep, ravine-like creek, on the N. side of the roadstead, the town of Brest is situated. The principal part of the town lies on the l. bank, connected with the suburb *Recouvrance* by a massive iron bridge, capable of being opened to admit of the passage of the vessels of war from the docks situated within it. The *Naval Harbour* is established in this creek, which is 30 ft. in depth. At the issue stands an ancient castle of the Dukes of Brittany, modernized by Vauban and incorporated with the other fortifications. The improvement of the harbour was commenced by Richelieu in 1631, and subsequent governments have prosecuted the works down to the present time. These operations have been conducted on a gigantic scale, and in many places vast excavations in the solid granit have been necessary. The entire establishment comprises three docks, a number of workshops for the manufacture of cables, sails, machines, cannon etc., extensive magazines, sailors' barracks accommodating 3500 men, a large hospital etc. (permission to visit the dockyard obtained at the office of the "Etat Major" on exhibiting a passport or visiting-card).

To this vast naval station, the workshops of which employ 8—9000 hands, Brest is indebted for its importance and busy traffic. In other respects it is a place of modern aspect and destitute of attraction. The *Cours Ajot*, a charming promenade, affording an extensive survey of the roads, is however deserving of mention.

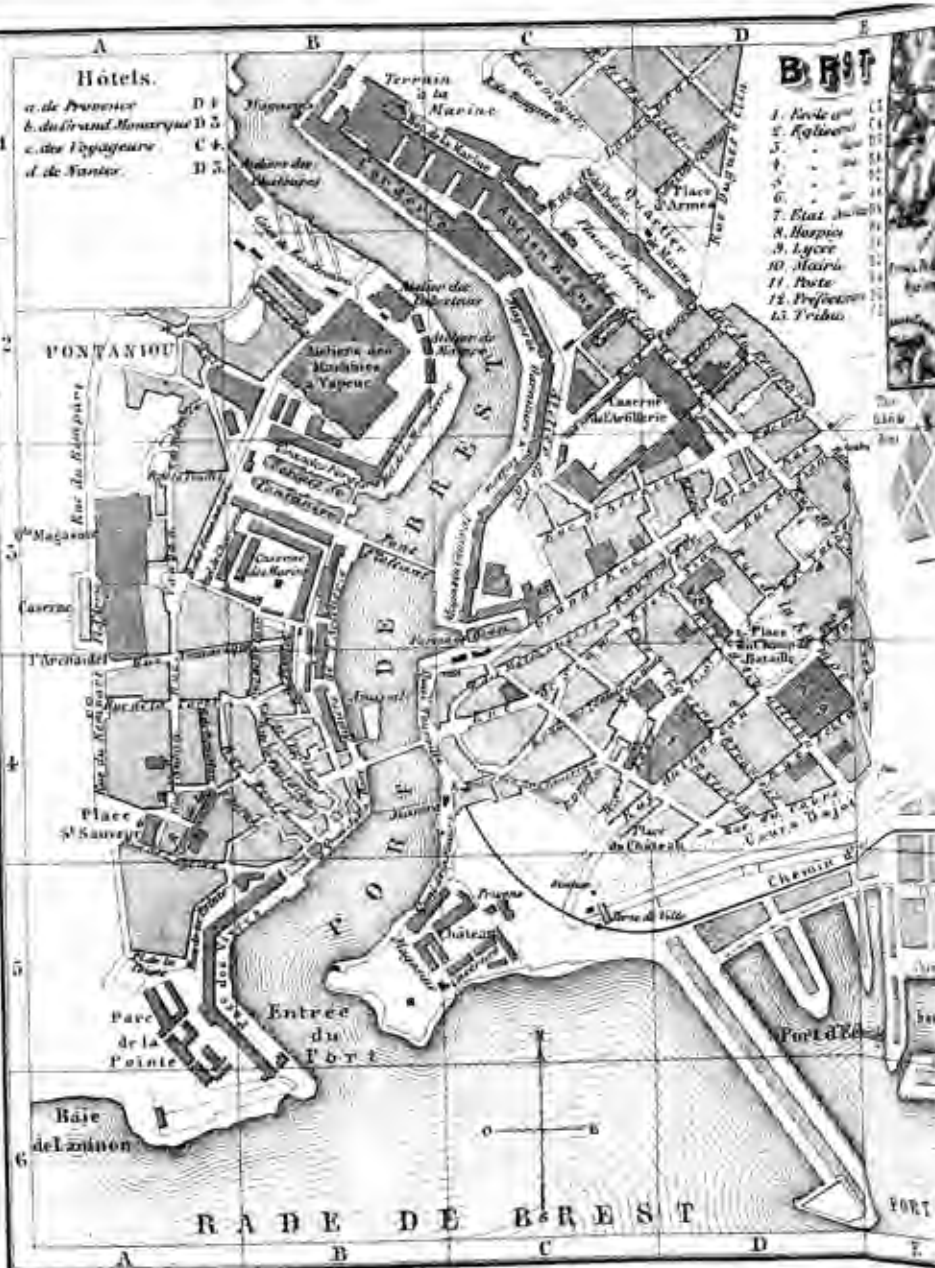
At the foot of the latter, near *Portstrein*, to the l. of the entrance to the inner government-harbour, the commercial harbour,

Hôtels.

- a. de Provence D 4
b. du Grand Monarque D 5
c. des Voyageurs C 4
d. de l'Anier D 5

BREST

1. Hôtel de
2. Hôtel de
3. Hôtel de
4. Hôtel de
5. Hôtel de
6. Hôtel de
7. Hôtel de
8. Hôtel de
9. Hôtel de
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11. Hôtel de
12. Hôtel de
13. Hôtel de



in pursuance of a decree of 1859, is in course of construction and is enclosed by protecting bulwarks. It is, however, questionable whether this harbour will attain to great importance, Brest being so far removed from the main arteries of traffic.

A number of vessels of war generally lie in the roads. A visit to these, or by a local steamer to Landerneau or Châteaulin (2½ hrs., returning by railway, p. 237), is recommended as the pleasantest occupation for a few leisure hours.

Brest is also strongly fortified on the land-side and even in former centuries has frequently been unsuccessfully attacked by the English.

46. From Brest to Paris by Rennes and Le Mans.

389½ M. Railway in 17 hrs.; fares 69 fr. 80, 52 fr. 35, 38 fr. 40 c. — As far as *Rennes* (155½ M.) two ordinary trains only daily, thence to *Le Mans* there are also two express trains, from *Le Mans* to *Paris* five express *Endeavours* are made to attract to this channel a large proportion of the stream of emigrants bound for America, the sea-voyage between Brest and the W. hemisphere being the shortest of all those from the French coast (9—11 days). Express trains will probably soon run between Rennes and Brest, so as to diminish the journey by 2 hrs.

The train passes stat. *Kerhuon*, on the Landerneau arm of the harbour; pleasing scenery (views on the r.). Beyond stat. *Landerneau* (Hôtel de l'Univers), a small manufacturing town with a popul. of 7000, the *Elorn* is crossed. To the r. the church and picturesque ruined castle of *La Roche Maurice* are next passed.

Stat. *Morlaix* (Hôtel de Provence), a town with 14,000 inhab., is picturesquely situated in a ravine, which the train crosses by an imposing viaduct (290 yds. long, 195 ft. high). Then several unimportant stations, of which *Guingamp* possesses a handsome church.

The train now ascends to stat. *Chatelaudren* and crosses the valley of the *Gouet* by a viaduct 540 ft. in height. Stat. *St. Briec*, a town with 15,341 inhab. will be the junction of this line with that from *Auray* and *Napoléonville* (p. 237). Eight insignificant stations are next passed, and the train reaches

Rennes. Grand Hôtel Julien; *Hôtel de France. — Café de France. — Omnibus 40 c., with luggage 60 c. *Fiacres* per drive 1 fr. 25 c., for 1 hr. 1 fr. 75 c., each subsequent hr. 1 fr. 50 c.

Rennes, situated at the confluence of the *Vilaine* and *Ille*, capital of the Department of these rivers, formerly of Brittany, with a popul. of 45,485, was almost totally destroyed by fire in 1720 and is now a pleasant modern town.

The handsome *Palais de Justice*, dating from 1670, is situated in the Place du Palais. The *Cathedral* is modern, with vaulted ceiling and Corinthian columns. Opposite to it the ancient *Porte*

Mordelaise is still standing, by which the Dukes of Bretagne formerly entered to celebrate their coronation.

On the quay rise the handsome, recently erected *University Buildings*. They contain a **Museum* (Sundays and Thursdays 12—4 o'clock; entrance at the back), a very creditable collection which is worthy of a visit.

It contains a large saloon with sculptures and casts; a natural history collection; a corridor with drawings of the French school; 5 saloons with pictures (Lion Hunt by *Rubens*, Andromeda by *P. Veronese*, Horses by *Wouvermann* etc.; also a quaint picture representing death in the different grades of life, attributed by the inscription, which was subsequently added, to *René d'Anjou, Roy de Sicile*); another room with engravings.

Beautiful walks to the *Mont Thabor*, in the *Botanical Gardens*, *Le Mail*, the confluence of the *Ille* and the *Vilaine* etc.

Branch-line from Rennes in 2½ hrs. to *St. Malo* (*Hôtel de France*, the house in which Châteaubriand was born; *Hôtel de la Paix*), a fortified seaport with 10,886 inhab., situated on a rocky islet which is connected with the mainland by an embankment.

Laval (*Hôtel de Paris*), on the *Mayenne*, capital of this Département, with 22,892 inhab., is the next stat. of importance. Several ancient structures still exist, such as the castle, now prison, of the 12th cent., and the Romanesque church of *Avenières*, erected in 1040. The town possesses extensive manufactories of linen and cotton.

The line then crosses the *Mayenne* and passes eleven unimportant villages, most of which lie to the r. of the line

Le Mans, and thence to Paris, see pp. 231—229.

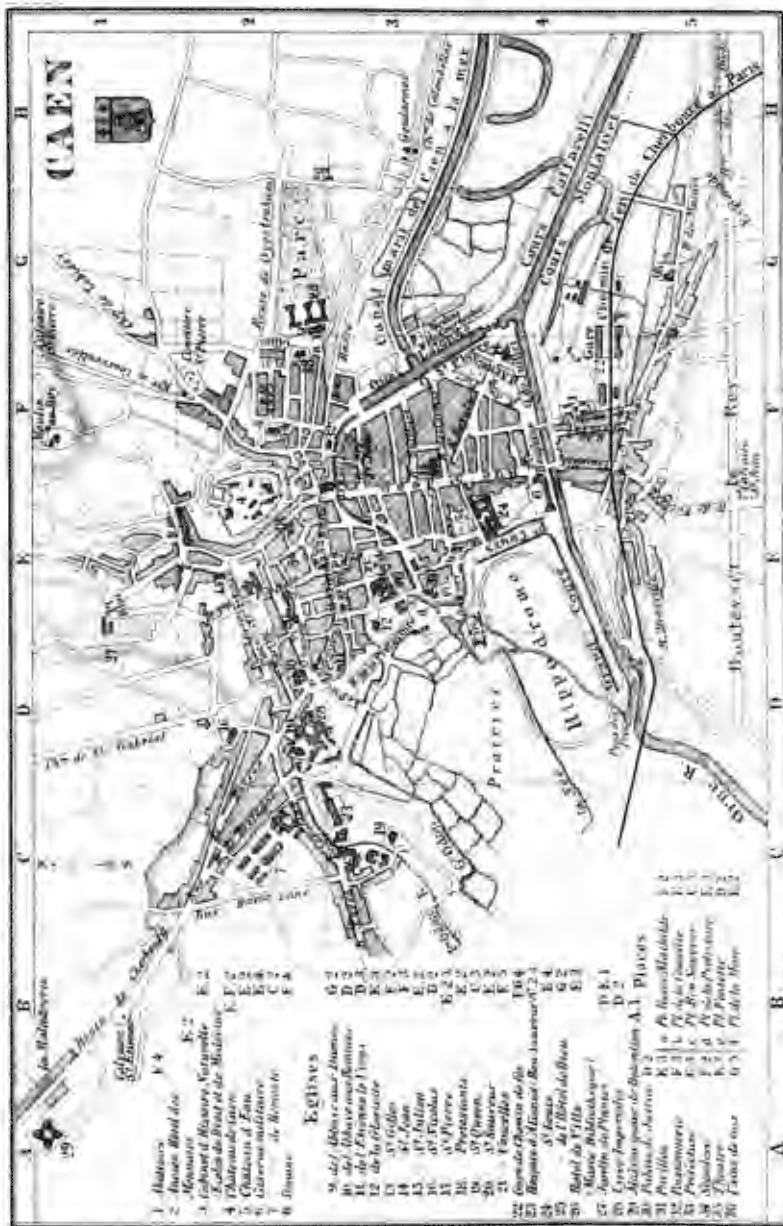
47. From Paris to Caen and Cherbourg.

To *Cherbourg* (232 M.) in 10—11 hrs.; fares 41 fr. 55, 31 fr. 15, 22 fr. 85 c.
— To *Caen* (149½ M.) in 5½—7½ hrs.; fares 26 fr. 75, 20 fr. 10, 14 fr. 70 c.
— Station in the Rue St. Lazare (p. 23).

As far as *Mantes* (36¼ M.), where the Cherbourg line diverges from that to Rouen and Havre, the journey has been described at p. 220. The valley of the Seine is quitted and the scenery is uninteresting. Beyond stat. *Bueil* on the *Eure*, the river is crossed. Stat. **Evreux** (*Grand Cerf*), capital of the Département de l'Eure (12,265 inhab.), boasts of an interesting cathedral, a museum etc. and an animated traffic in cotton manufactures. The town lies on the *Ilou*, an affluent of the *Eure*, which the railway now follows. Beyond stat. *La Bonneville* the train enters a tunnel beneath *Conches*, a village on an eminence, possessing a fine church (St. Foy) and a ruined castle.

A branch-line here diverges to the l. to *Laigle* (p. 229). From stat. *Serquigny* a line runs to stat. *Oissel*, affording the most direct communication between Caen and Rouen.

Stat. *Bernay* is a manufacturing place; so also stat. *Lisieux*, a town with 13,121 inhab., boasting of a handsome Gothic church



(St. Pierre). Branch-line hence by *Pont l'Évêque* to *Honfleur* and *Trouville* (p. 222). The train then passes through a tunnel, nearly 2 M. in length. Stat. *Méridon* is the junction of a line which runs to *Argentan*, *Alençon* and *Le Mans* (p. 230).

Caen. Hôtel d'Angleterre, Rue St. Jean 79; **Sainte Barbe*, Rue Ecuylère 13, not expensive; Hôtel Humby on the quay, an English house. — Omnibus with luggage 15 c. (low fare owing to great competition). — Fiacre per drive 1, per hr. 2 fr., luggage 25 c.

English Church Service, Rue de la Geole.

Caen, capital of the Department of Calvados, with a popul. of 43,740, on the *Orne*, 9 M. distant from the sea, is indebted for its extent and importance to William the Conqueror. It finally became subject to France in 1450. The town suffered severely during the wars of the Huguenots, and still more in consequence of the Revocation of the Edict of Nantes (1685). "Cette ville au jugement de chacun qui la voit et contemple, est l'une des plus belles, spacieuses et delectables, qu'on puisse regarder", is the opinion pronounced respecting Caen by an historian of the town. The traveller will not fail to find this opinion confirmed by a visit to Caen, the principal attraction of which however consists rather of its relics of antiquity than of its modern "improvements".

**St. Etienne* or *L'Abbaye aux Hommes* was commenced by William the Conqueror in 1066 and completed in 1077. This work was undertaken by him and the *Abbaye aux Dames* (p. 242) was at the same time founded by his consort Matilda on expiation of their offence of intermarriage within the prohibited degrees. The principal façade towards the W is strikingly simple. The interior is also remarkable for its vigour and severity. The nave is formed by means of two series of round arches, one above the other. A contrast to this Romanesque construction is afforded by the Gothic choir of the 12th cent, to which period the upper portions of the towers also belong. The choir is flanked by 16 chapels. A black marble slab marks the tomb of the founder (d. 1087), who by his own wish was here interred. His bones however were dispersed by the Huguenots. A portrait of the Conqueror is preserved in the Sacristy.

The adjacent monastery has been converted into a *Lycée Impérial*.

To the N. of St. Etienne stands the former church of *St Nicolas* (1083), now employed as a hay-magazine. To the S.E. *La Gloriette*, a Gothic edifice of the 15th cent., recently judiciously restored.

In the centre of the town stands **St. Pierre*, which possesses one of the most beautiful Gothic towers in existence (215 ft high), erected in 1308. Its central story contains long, narrow windows, a perfect model of vigour combined with gracefulness. The

summit consists of elegant open-work in stone. The decorated portals, as well as the nave, date from the 14th cent., whilst the ceiling, the choir and its chapels, with their overlaiden and fantastic decorations, belong to the 16th cent. The capitals of the columns of the nave have been decorated with a variety of the most whimsical devices, such as Lancelot riding across the sea on his sword, Aristotle with bridle and bit employed as a steed by the mistress of Alexander.

In the main street, which runs hence to the quay and railway station and derives its appellation from the church, is situated *St. Jean*, with two unfinished towers of the 14th cent. Restoration begun but far from complete.

A *Palace*, rising on the eminence to the N. above *St. Pierre*, was also erected by William the Conqueror, but the sole remnants of it still extant are the chapel of *St. Georges*, restored in the 15th cent., and an ancient hall, both now employed as artillery-magazines.

On an eminence to the E., without the town, rises **Ste. Trinité*, or *L'Abbaye aux Dames*, consecrated in 1066, but not completed until a later date. It is smaller and far more attractive than *St. Etienne*, to which it forms a most pleasing counterpart. With the exception of the upper parts of the towers, it is a perfect specimen of the pure Romanesque style. In the choir, which is reserved for the nuns of the contiguous convent, the remains of the foundress Matilda repose. Beneath the choir is a crypt, supported by 36 buttresses. The buildings of the cloister are modern and comprise a hospital, conducted by sisters of the Augustine order.

The *Place Royale* is a handsome modern square, but destitute of animation. The centre is adorned with a very mediocre bronze *Statue of Louis XIV.* by Petitot. The handsome *Hôtel de Ville* contains a **Picture Gallery* (entrance in the court on the l., 1st door to the l. on the 1st floor; open to the public on Sundays and Thursdays 11—4 o'clock), of considerably greater merit than the collections usually encountered in the provinces.

1st Room: Modern pictures. 2nd Room: **Perugino*, Spozalizio (Nuptials of the Virgin) from the cathedral of Perugia, carried off by the French during the Revolution and not restored; this is the identical model on which Raphael based his celebrated and far more highly perfected picture of the same subject in the Brera at Milan, an engraving of which may be here inspected for the sake of comparison. 3rd Room: *Rubens*, Melchisedek offering bread and wine to Abraham; several pictures by *V. Veronese*, Judith, Temptation of St. Antony, Exodus of the Jews, Christ gives Peter the keys of Heaven; *Jorduens*, Beggar. 4th Room: Modern pictures. 5th Room: Animal pieces; *Van der Meulen*, Passage of the Rhine by Louis XIV.

There is also a *Collection of Antiquities*, opposite to which is a *Library* of considerable extent.

CHERBOURG

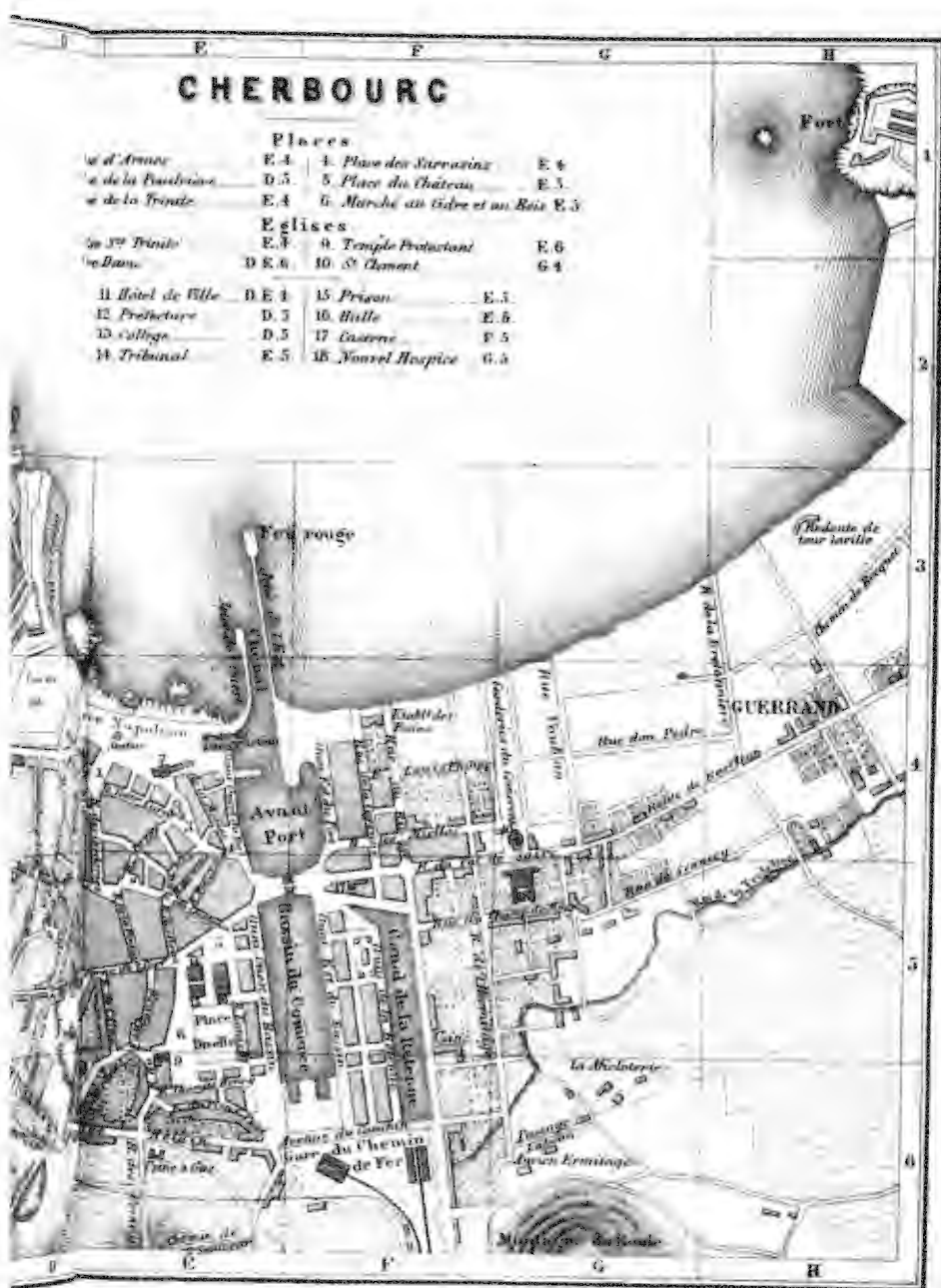
Places

<i>de d'Amour</i>	E.4	4. <i>Place des Sarrasins</i>	E.4
<i>de la Paix</i>	D.5	5. <i>Place du Château</i>	E.3
<i>de la Trinité</i>	E.4	6. <i>Marché au Cidre et au Raisin</i>	E.3

Polises

(<i>See 3rd Period</i>)	E. F.	9. Temple Protestant	E. 6
(<i>See 2nd Per.</i>)	D. E. G.	10. St. Clement	G. 4

11 Hôtel de Ville	D. E. 1	15 Prison	E. 5
12 Préfecture	D. 3	16 Halle	E. 6
13 Collège	D. 5	17 Caserne	F. 5
14 Tribunal	E. 5	18 Nouvel Asile	G. 5



The *University Buildings*, Rue de la Chaine, contain an extensive *Natural History Museum*, which at the same time comprises the collection made in the Pacific by Admiral Dumont d'Urville (p. 166).

Caen and its environs afford abundant materials for architectural research. The Département du Calvados boasts of no fewer than 70 churches of the 11th and 12th centuries. The bank of the Orne affords a pleasant walk.

From Caen to Havre. Steamboat daily in 3—4 hrs.; fare 6 fr.; the hour of departure varies with the tide. The voyage is a very pleasant one in favourable weather: for 1¼ hr. the narrow Orne is traversed, skirted at first with villas and promenades; near its mouth are the quarries which have yielded the excellent stone of which Caen is principally constructed. The steamer then skirts the broad and open bay on the coast of Normandy into which the Seine empties itself, and where *Trouville* and *Honfleur* (p. 222) are situated. The heights of Havre, its houses and embankments now soon become visible. The vessels stop at the Grand Quai in the Avant Port.

As the train proceeds towards Cherbourg, it crosses the *Orne* and the *Odon*; to the l. the handsome church-tower of *Norrey*. Several châteaux are also passed. **Bayeux** (*Hôtel du Luxembourg*) possesses an admirable *Cathedral*, dating from several different epochs, and a very celebrated piece of *Embroidery* by Queen Matilda (215 ft. long, 1½ ft. high), representing in 58 sections the conquest of England by her husband. This curiosity is exhibited in the library of the *Hôtel de Ville*. When Napoleon contemplated a descent on England, he caused this embroidery to be sent from town to town, with a view more effectually to stimulate the patriotism of the French.

From stat. *Lison* a branch-line diverges to *St. Lo*. Stat. *Isigny* is a small seaport; *Carentan* possesses a handsome church (15th cent.) and a dilapidated castle. A flat district is now traversed. *Valognes* is one of the most important stations. To the l. of *Sottevast* stands a château of the time of Louis XIV. The line ascends as far as *Couville*, then descends in wide curves by *Martinvast* to

Cherbourg (*Hôtel de l'Univers*; *Hôtel de France*; *Hôtel de l'Europe*; *Hôtel de l'Amirauté*), with 41,812 inhab., situated on the N. side of the peninsula La Manche which here extends into the English Channel. It is the principal naval harbour of France, to which circumstance the town is indebted for its importance. The remarkable advantages of the situation, which would be highly favourable for offensive as well as defensive operations against England, were fully appreciated by Vauban. At the same time insurmountable obstacles to the construction of a harbour appeared to have been thrown in the way by nature. The works were commenced by Louis XIV., prosecuted by Louis XVI., Napoleon and Louis Philippe, notwithstanding frequent failures, and finally

completed in 1858, on which occasion Queen Victoria visited the Emperor of the French and was present at the inauguration-festival.

The *Roads* of Cherbourg are exposed to violent storms from the N., but are protected by the *Digue*, a vast breakwater, the construction of which did not succeed until the labour of 50 years and a sum of 67 million fr. had been expended on it.

Under Louis XIV. large wooden cones filled with stones were sunk, but were soon washed away. Masses of irregularly shaped stones were then submerged and on this foundation a fortified breakwater erected, but these works were totally destroyed by a storm in 1808. Under Louis Philippe the plan of cementing the stones with mortar ("beton") was adopted. Notwithstanding these precautions, however, doubts are justly entertained with regard to the durability of the *Digue*. It is 3380 yds. in length and consists of two parts, the foundation (*jetée*) sloping outwards, increasing from 180 ft. to 600 ft. in breadth, and the upper wall, 280 ft. in thickness, which at low tide is above the surface of the water. The depth of the water by the side of the breakwater is 30–40 ft. At the sides are the entrances to the harbour. Three forts have been erected on the *Digue*.

The *Naval Harbour*, entirely hewn out of the solid rock (cards of admission, from 8 — 11 o'clock, are obtained at the "Majorité", or office of the commandant, on exhibiting a passport or visiting-card), consists of three portions, the *Avant-Port*, the *Bassin à Flot* and within these the *Bassin Napoléon III.* (the latter was commenced in 1836 and completed in Aug. 1858). At the lowest ebb-tide 40 ships of the line can easily be accommodated here. The various workshops, magazines and arsenals are of vast and imposing dimensions. The aggregate expenses of the entire establishment have amounted to upwards of 400 million fr. An extensive system of *Forts* command the roads and at the same time protect them from attack from the land side.

The *Commercial Harbour*, now in process of being extended, is of little importance. The town is of recent origin and contains no objects of interest, except perhaps the *Picture Gallery* in the *Hôtel de Ville* (Sundays 12–4), termed the *Musée Henri* after its founder.

The *Fort du Roule* (accessible on payment of a fee), ascended in 15 min., commands a good survey of the town and roads.

C. ROUTES FROM PARIS TO THE RHINE AND SWITZERLAND.

48. From Paris to Cologne.

a. Direct Route by Namur and Liège.

By Express (viâ Compiègne, St. Quentin and Haumont) from the Station du Nord in 12 hrs., by ordinary trains in 15—18 hrs.; fares 58 fr. 95 c. and 43 fr. 90 c. The luggage of passengers provided with through-tickets is examined on their arrival at Cologne. First-class passengers only are conveyed by the express trains. The second-class carriages of the French and Belgian lines are far inferior in comfort to those of the German railways.

At Creil (p. 208) the trains for Boulogne, Calais and Brussels diverge from the direct line from Paris to Cologne.

Compiègne (**La Cloche*; *Hôtel de France*; *Soleil d'Or*) has for centuries been a favourite residence of the monarchs of France. The *Château* (accessible on Sundays during the absence of the imperial family), erected by Louis XV., was considerably enlarged by Napoleon I., who here received his bride Marie Louise. The extensive forest, which covers an area of 40,000 acres, was a favourite resort of Charles X. and is annually visited by the present emperor, whose partiality for field-sports is well known. The town itself (12,137 inhab.) contains little to interest the traveller, with the exception of the handsome *Hôtel de Ville*, a late Gothic edifice, and the churches of *St. Jacques* and *St. Antoine*. Near the bridge is an ancient, dilapidated tower, where, May 25th, 1430, Joan of Arc was taken prisoner by the Burgundians. She had conducted a sally from the town, which was besieged by the duke, but as she was about to re-enter it, the portcullis was dropped by the commandant who was jealous of her reputation, and she was thus betrayed to her enemies.

Noyon, the next station of importance, possesses an interesting church of the 12th or 13th cent. Birthplace of Calvin (1509); the house still exists.

Chauny, a small but ancient town, is partly situated on an island in the *Oise*, which is here connected with St. Quentin by means of a canal. (*St. Gobain*, 12 M. to the E., contains the most extensive manufactory of mirrors in France.) At **Tergnier** is a vast establishment for the construction of locomotives and railway carriages. A branch line here diverges to **Rheims** and **Epernay** (p. 253). — About 12 M. to the W. of **Montescourt** stands the castle of **Ham**, where the ministers of Charles X. were confined during 6 years after the revolution of July, 1830. Louis Napoleon was also imprisoned here after the unsuccessful descent upon

Boulogne in 1840, as were the generals Changarnier, Lamoricière, Cavaignac and others, after the coup d'état of Dec. 2nd, 1851.

St. Quentin (**Hôtel du Cygne*), a fortified town on the Somme, with a population of 31,790, the *Augusta Veromanduorum* of the Romans, is one of the most important linen and cotton manufacturing towns in France. It is connected with the Scheldt by means of a canal, and derives its supplies of coal from the extensive mines of Hainault. The *Church* is a pure Gothic structure and well merits attention. The *Hôtel de Ville*, dating from the 15th cent., is in the same style as the beautiful Belgian town-halls of the same period. Here, in 1557, the great battle between the Spaniards with their English, German and Flemish auxiliaries, under the Duke of Savoy, and the French, under Coligny and the Constable Montmorency, was fought, in which the latter were signally defeated.

At stat. *Haumont* the most direct line from Paris to Brussels diverges. The preceding stat. *Landrecies* and the following stat. *Maubeuge* are two small French fortresses.

Jeumont is the last French and *Erquelines* the first Belgian station. *Thuin* is picturesquely situated on an eminence. A more interesting district, through which the *Sambre* winds, is now entered.

Charleroi (*Pays Bas, Grand Monarque*), the most modern town in Belgium was founded by Charles II. of Spain about the middle of the 17th cent. It is connected with Brussels by means of a canal, an important means of communication in this animated and industrial district. The railway to Brussels also diverges here.

The train now passes several stations with extensive foundries and frequently crosses the *Sambre*.

Namur (**Hôtel de Harscamp; *Hôtel de Hollande; *Bellevue*) the strongly fortified capital of this province of Belgium, with a population of 24,716, is beautifully situated at the confluence of the Meuse and Sambre. The town contains nothing particularly worthy of mention. In the vicinity a sanguinary conflict took place in 1815, a few days after the battle of Waterloo, between French and Prussian troops. The cemetery contains a monument to the memory of the Prussians who fell on the occasion.

Huy (*Aigle Noir*), which possesses a strong citadel and a fine Gothic church, is in a remarkably picturesque situation. On an eminence near *Flémalle* rises the castle of *Chokier*, and beyond it that of *Aigremont*. *Seraing* is celebrated for its iron foundries, coal mines etc. The train continues to follow the course of the Meuse and soon reaches

Liège (*Hôtels: *de Suède, R. 2½ fr. and upwards, D. 3 fr.; Bellevue; de l'Europe; d'Angleterre; Schiller; railway restaurant at the station*), the picturesquely situated capital (89,411 inhab.)

of the Walloon district, gradually rising to a considerable height above the river. The extensive manufactories of weapons, cutlery, machines etc. consume a large proportion of the coal yielded by the mines in the vicinity. The forest of lofty chimneys on the height near the citadel afford abundant proof of the industrial character of the district.

Travellers whose time is limited should confine their attention to the Palais de Justice and the churches of St. Jacques and St. Paul.

The *Palais de Justice* (Pl. 24), erected in 1523 in the Renaissance style, possesses a remarkably peculiar, half Moorish colonnade. Till 1792 it was the residence of the archbishops, whose see had hitherto belonged to the German empire. The N. wing, added in 1852 in the original style, is the *Hôtel du Gouvernement*.

The *Church of St. Paul* (Cathédrale, Pl. 5) contains several fine pictures and an admirably carved modern pulpit by Geefs. The choir dates from the close of the 13th cent., the nave and other parts were completed in 1557.

The *Church of St. Jacques* (Pl. 18) is a splendid example of late Gothic, erected 1522–1538, and gorgeously decorated.

Soon after quitting Liège†, the train passes the extensive zinc-foundry of the *Vieille Montagne* company. To the right, the picturesque watering-place *Chaudfontaine*; to the left, the château of *La Rochette*; r. *Le Trooz*, the château of *Fraipont* on an eminence, *Nessonvaux*, the "*Château des Masures*" and *Pepinster*, junction for Spa ($\frac{1}{2}$ hr.).

Verviers (*Hôtel du Chemin de Fer; Pays Bas*) with a population of nearly 30,000, consists almost exclusively of manufactories, the residences of their owners and the habitations of the operatives, and contains nothing to interest the traveller. — Carriages changed here.

Near *Dolhain*, picturesquely situated in the valley of the *Vesdre*, the ancient ruined fortress of *Limburg* is seen on an eminence, the sole remnant of the once flourishing capital of the duchy of that name.

Herbesthal is the Prussian frontier-station. Beyond it the train passes through two tunnels and then descends to the ancient imperial city of

Aix-la-Chapelle (Hôtels: *Dremel; *Nuellens; de l'Empereur; Hoyer, moderate; at the station, Royal, Chemin de Fer and Paris. — *English Church* in the Anna Strasse), with a population of 68,000. The *Town-hall*, erected in 1358, has been judiciously restored and adorned with beautiful modern frescoes. — The

† For a more detailed account of this route see "*Baedeker's Belgique et Hollande*" or "*Baedeker's Rhine*."

Cathedral, a portion of which was erected by Charlemagne in 796—804, is a most interesting monument of early Christian architecture, but unfortunately disfigured by modern additions. The tomb of Charlemagne (d. 814), indicated by the inscription "*Carolo Magno*", situated in the centre of the octagonal portion of the church, was opened by Otto II. in the year 1000. The body of the great emperor was found seated on a marble throne, which was afterwards employed for the coronation ceremonies, and is still to be seen in the "*Hochmünster*" or gallery. The church also contains many interesting relics and valuable ecclesiastical vessels (fee 1 thlr. for 1—8 pers.). — The *Sulphur-baths* of Aix and the contiguous town of *Burtscheid* (or *Borcette*) are much frequented.

Beyond Aix-la-Chapelle the district traversed is picturesque and continues to present the same animated and industrial aspect. After emerging from the long tunnel of *Kenigsdorf*, the train reaches the rich and fertile plain which extends from this point to *Cologne* (see "*Baedeker's Rhine*").

b. From Paris to Cologne by Brussels.

The two principal lines connecting Paris and Brussels are: (1) *Viâ Haumont, Maubeuge and Mons*; express in 6½ hrs.; fares 32 fr. 50, 24 fr. 35, 17 fr. 60 c.; (2) *Viâ Amiens, Arras, Douai and Valenciennes*; express in 9 hrs.; fares 37 fr. 55, 28 fr. 20, 19 fr. 45 c.

(1). As far as Haumont the line has been already described in the previous route (a.). *Feignies* is the last French and *Quéry* the first Belgian station. Stat. *Mons* is the next place of importance; thence to Brussels see below.

(2). From Paris to Arras see R. 40.

1. *Douai* (*Hôtel de Flandre*), on the *Scarpe*, with 24,486 inhab., an ancient fortified town, is the first important station. The *Town Hall*, with its *Beffroi* or belfry of five towers, is a fine example of a Flemish civic edifice of the 15th cent. The vane on the summit of the central tower is wielded by the lion of Flanders. Douai is the seat of an important school of artillery and possesses a foundry which furnishes a large proportion of the guns employed by the French army.

At Douai the line to Courtrai, Lille and Ghent diverges.

After several minor stations the train passes near the valuable coal-mines of *Anzin*, situated to the r. of the line, crosses the *Scheldt* and reaches

r. *Valenciennes* (*Poste*; **Hotel des Princes*; **Railway Restaurant*), a very ancient fortified town, with 24,966 inhab., on the *Escaut*, or *Scheldt*. The streets are narrow and dirty. The *Town Hall*, in the Gothic combined with subsequent styles, is perhaps the only edifice worthy of note. The *Museum* contains

several pictures by Rubens, the church of *St. Gery* a Descent from the Cross by the same master.

Valenciennes formerly belonged to Hainault. It was unsuccessfully besieged by Turenne in 1656. By the peace of Nymwegen it was adjudged to France and newly fortified by Vauban. In 1793 the fortress succumbed to the united Austrian, English and Hanoverian forces under the Prince of Coburg, but was recovered by the French the following year.

r. *Blanc-Misseron* is the last French, *Quiévrain* the first Belgian station.

l. *St. Ghislain*, the point of divergence of a line to Ghent, is situated on the canal which conveys the valuable products of the neighbouring coal-mines from Mons to Condé.

Near stat. *Jemappes* (3 M. to the W. of the line) General Dumouriez and the Duc de Chartres (afterwards King Louis Philippe) with 50,000 French defeated 22,000 Austrians under the Duke of Coburg, Nov. 6th, 1792.

At *Malplaquet* (3 M. to the S.E. of Mons) Marlborough and Prince Eugene, with a loss of 20,000 men, defeated the French in 1700. In the vicinity, on May 18th, 1794, Pichegru defeated the Duke of York and captured 60 guns and 1500 prisoners.

r. *Mons* (*Hôtel Garin*; *Hôtel Royal*), capital of Hainault, with 26,061 inhab., is indebted for its origin to a fort erected here by Cæsar during his Gallic campaign. The emperor Joseph II. caused the fortifications to be demolished, but the town was strongly re-fortified in 1818. In 1861—62, however, the works were again levelled and the materials conveyed to Antwerp. Valuable coal-mines in the vicinity.

The *Cathédrale de Ste. Waudru* (St. Waltrudis) is the most considerable edifice in Mons, situated to the l. as the town is entered from the station. It was commenced in 1460 and completed in 1589. It possesses a small, pointed Gothic spire, but the principal tower was never completed. The exterior is somewhat disfigured by modern additions, but the interior is a model of boldness and elegance. Several reliefs in marble and tabernacle deserve inspection. One of the lateral chapels contains a quaint Resurrection; Christ is represented as stepping forward from the picture. On the W. wall a new picture by Isendyk: St. Waltrudis healing a sick man.

To the l. in the vicinity rises the *Beffroi*, on the highest site in the town. The castle to which it belongs is now a lunatic asylum, occupying the ground on which Cæsar's Castrum once stood.

The *Town Hall*, dating from the 15th cent., with a tower subsequently added, is inferior in elegance of design to the similar structures at Brussels, Louvain etc. — A large statue, erected in 1853, perpetuates the memory of *Orlando di Lassø*

(*Roland de Lattre*), the celebrated composer, who was born at Mons in 1530.

From stat. *Jurbise* a branch line diverges to Tournai and Courtrai.

1. Stat. *Soignies*, a town with 6500 inhab. possesses a monastery (of *St. Vincent*) founded in the 7th cent. and erected in its present form by St. Bruno, archbishop of Cologne, in 965, probably the most ancient edifice in Belgium.

1. *Braine-le-Comte*, a small town of very ancient origin, at some distance from the station, is the junction for Namur. Carriages are sometimes changed here.

1. *Hal* (*Hôtel des Pays Bas*), a small town on the *Senne* and the canal from Charleroi, is resorted to by pilgrims who revere a picture of the Virgin in the *Church of St. Mary*, a fine Gothic edifice. The high-altar, completed in 1583, is an admirable specimen of the Renaissance style, executed in alabaster, adorned with numerous reliefs. The bronze font of 1446 also merits inspection. A monument in black marble, with a sleeping child, is sacred to the memory of the Dauphin Joachim (d. 1460) son of Louis XI.

A hilly district is now traversed and for some distance the line skirts the canal to Charleroi. Near *Forest* the line crosses the *Senne* and intersects a rich pastoral district, through which the stream meanders. The ramparts of Brussels are soon crossed near the *Porte de Hal* and the *Station du Midi* entered, situated upwards of 1 M. from the *Station du Nord*.

Brussels. *Hôtels* in the *Place Royale* in the upper part of the town: de *Bellevue*, *de *Flandre*, de *l'Europe*, all expensive. **Hôtel de Suède*, Rue de l'Evêque, R. 2½, D. 3½ fr.: *de *Saxe* and *de *l'Univers* in the *Rue Neuve*, leading from the station into the town. — *Hôtel de Brabant*, *Marché aux Charbons*, at the back of the *Hôtel de Ville*.

Restaurants: **Allard*, *Rue Fossé aux Loups*, near the theatre; **Dubost*, *Rue de la Putterie*, and many others.

Cafés: several in the *Place de la Monnaie*. *Ices* at *Marugg's*, *Rue Treurenberg*, and *Marchal*, next door to the *Théâtre du Parc*.

Estaminets or beer-houses are very numerous. One of the best is the *Hôtel de la Monnaie*, opposite the theatre. "*Faro*" is weak and acid, "*Louvain*" similar, but sweeter. Bavarian beer at *Puth's*, *Rue du Tir* 20, outside the gate of Namur; at the *Prince Charles*, *Rue d'Arenberg* 10, in the rear of the *Passage*, etc.

Shops: the most attractive are in the *Rue de la Madeleine* and *Montagne de la Cour*.

English Church Service at the *Chapel Royal*, *Rue du Musée* (9 a. m. and 2 30 p. m.), at the *Chapel in the Boulevard de l'Observatoire*, and at the *Evangelical Chapel*, *Rue Belliard*.

Brussels, the capital of Belgium and residence of the King, contains a population of 236,000, including the suburbs, 2/3rds of whom speak Flemish, 1/3rd French. Like Paris it possesses its *Café des Mille Colonnes*, a counterpart of the *Champs Elisées* and the *Garden of the Tuileries* in the *Allée Verte* and the *Park*, its *Boulevards*, *Café-chantants* etc. This Paris in miniature should

be seen before the great French metropolis by those who desire to avoid disappointment.

The passing visitor is recommended to take the following walk: Adjacent to the Rue Neuve, which leads from the station into the city, rises the *Martyrs' Monument (Pl. 25), designed by Geefs and erected in 1838 to the memory of those who fell in the war with Holland in 1830. The marble figure represents "Belgium Delivered"; marble tablets in an open vault record the names (445) of the slain.

Then past the Théâtre Royal to the *Hôtel de Ville (Pl. 20), resembling that of Louvain; the magnificent façade was completed in 1442; the statues of Dukes of Brabant, erected in 1853, replace those mutilated by the sans-culottes in 1793. The graceful tower, 364 ft. in height, is from some unknown cause not in the centre of the edifice. The interior contains nothing remarkable.

The entire square, or *Grande Place*, is adorned with handsome mediæval buildings; on the W. side the various guild-houses, erected at the beginning of last century. Here, on June 5th, 1568, Duke Alva witnessed the execution of the counts Egmont and Hoorne from the *Halle au Pain*, or *Maison du Roi* as it is commonly termed, opposite the Hôtel de Ville.

In the rear of the Hôtel de Ville, at the corner of the Rue du Chêne and the Rue de l'Étuve, is the Manneken fountain (Pl. 24), an object of veneration amongst the populace.

The *Passage, or Galerie St. Hubert, an arcade near the Hôtel de Ville, diverging from the Rue de la Madeleine, is a very favourite promenade. It is a handsome structure, 650 ft. long, 60 ft. high and 25 ft. broad, and contains some of the most tempting shops in the city.

The *Rue de la Madeleine* and its continuation, the *Montagne de la Cour*, which ascend hence, present a succession of attractive windows.

The latter terminates in the *Place Royale*, adorned with the equestrian *Statue of Godfrey de Bouillon, in bronze, executed by Simonis in 1848. It is said to stand on the spot where the great crusader stood when he summoned a numerous assembly of knights to aid him in the liberation of the Holy Sepulchre.

The fresco in the tympanum of the opposite church of *St. Jacques sur Caudenberg* (Pl. 11), painted by Portaels in 1852, represents the Virgin as the consoler of the sorrowful.

The adjoining *Park, in Sept. 1830 a spot of great importance, having been successfully maintained by the Dutch against the Belgians who occupied the Place Royale, is the favourite promenade of the citizens. On the S. side rises the Royal Palace

(Pl. 33), on the N. side the *Palais de la Nation* (Pl. 31), the vestibule of which contains 6 modern statues of Belgian princes.

On the W. side of the park is the marble statue of the French general *Belliard* (p. 117), by Geefs.

Hence to the **Cathedral (Ste. Gudule*, Pl. 10), the finest church in Brussels, with its two truncated Gothic towers. The choir and transept are of the 13th, towers and nave of the 14th, aisles of the 15th, the large S. *Chapelle du St. Sacrament* of the 15th cent.

The latter contains a **Monument* in marble of Count *F. de Merode*, who fell in a skirmish with the Dutch in 1830, executed by Geefs.

The *Stained Glass* in the N. chapel, executed in 1546, representing the emp. Charles V. and his relations, is remarkably fine. That in other parts of the church, including the newest at the back of the high altar, is of little artistic value.

The *Pulpit* is a curious specimen of wood-carving, executed by Verbrüggen in 1699, representing the expulsion from Paradise and a number of different animals.

The walk thus indicated would occupy about half a day and embrace the most interesting points in Brussels. Those whose time permits may also visit the *Picture Gallery (Musée*, Pl. 26), open to the public on Sundays, Mondays and Thursdays, 10—3 o'clock; at other times admission 1 fr. It contains seven large pictures by Rubens (not his best works), but little else worthy of mention. The church of **Notre Dame de la Chapelle* (Pl. 7) merits a visit on account of its fine frescoes and oil-paintings by Eykens (d. 1853). At the *Porte de Hal* (Pl. 27), at the extremity of the same street (*Rue Haute*), is preserved a considerable collection (1 fr.) of *Weapons and Antiquities*. The *Zoological Garden*, 20 min. walk to the S. of the park, is extensive and well laid out, and may also be inspected by those who have leisure.

From Brussels to Liège see *Baedeker's Rhine*, thence to Cologne see R. 48 a.

49. From Paris to Strasbourg by Châlons and Nancy.

By *Express* in 10¼—11¼ hrs., by ordinary trains in 15—16½ hrs.; fares 56 fr. 20 c., 42 fr. 15 c. and 30 fr. 90 c. — Station in the *Place de Strasbourg*; special omnibuses, see p. 24.

Soon after quitting the station the train crosses the canal of St. Denis and the high-road from Paris to Lille. Beyond the fortifications it skirts *Pantin*, where on March 14th, 1814, the most sanguinary encounters took place between French and Russian troops. Stat. *Noisy-le-Sec*. Several of the villages beyond the *Forêt de Bondy*, especially *Lagny* and *Damard*, annually send a vast quantity of fruit to Paris, of an average value of 50,000 L.

The line now reaches the *Marne* and continues on or near the bank of the river as far as Vitry-le-François (p. 255). The valley of the *Marne* presents a succession of picturesque landscapes. Near *Chalifert* the river is crossed and a tunnel entered. The *Canal de Chalifert* also penetrates the hill by means of another tunnel, navigated by small steamboats. The country is here remarkably pretty.

Meaux (*Sirène; Hôtel Grignan; Palais Royal*) is a small town of great antiquity, on the *Marne* (10,762 inhab.). Here in 1240 the council sat which sentenced the emperor Frederick II. to excommunication. Five centuries later Meaux was the episcopal residence of the celebrated Bossuet (d. 1704), whose study and favourite walks are still pointed out. The Gothic *Cathedral*, erected at various periods between the 12th and 16th. centuries, is situated on an eminence. It contains a monument to Bossuet of very inferior workmanship. The vaulted roof is remarkable for its loftiness, and the triforium merits inspection.

The small town of *Laferté-sous-Jouarre*, birthplace of Madame de Pompadour, was in the 16th cent. a flourishing Protestant community, whose liberty, however, was but of short duration. It is situated in a fertile and highly cultivated valley and surrounded by numerous country-residences. To the left, the river is bounded by richly wooded hills.

Château-Thierry (*Hôtel d'Angleterre*), on the *Marne*, is rendered conspicuous by the massive tower of the ancient Gothic church of *St. Crispin*, and the scanty ruins of a castle said to have been erected by Charles Martel in 720 for the young king Thierry. Lafontaine, the eminent fabulist, was born here, and a monument has been erected to his memory. The Russians suffered severe losses in the vicinity of the town in Feb., 1814.

The champagne-growing district is now entered. Between *Port-à-Binson* and *Damery*, on a wooded eminence to the right, rises the *Château de Boursault*, a handsome Gothic edifice erected by Madame Cliquot, a name dear to the bon-vivant, for her son-in-law M. de Mortemart.

To the right and left rise rich, vine-clad hills, between which, in a broad, fertile valley, the *Marne* winds.

Epernay (*Hôtel de l'Europe*), the central point of the champagne traffic, is picturesquely situated in the midst of the most prolific vineyards. The spacious cellars hewn in the chalk-rock are admirably suited for storing the wine, and contain millions of bottles. — The day-express allows passengers time for a hasty meal ("*déjeuner-dînatoire*") at Epernay, 2½ fr. incl. wine; champagne may be purchased by the glass.

From Epernay to Rheims by a branch line in 50 min.; fares 3 fr. 35, 2 fr. 50 and 1 fr. 25 c.

Rheims (*Lion d'Or*, opp. the cathedral; *Arbre d'Or*. — English Church Service), situated on the right bank of the *Vesle* and surrounded by vine-

clad hills, the *Civitas Remorum* of the Romans, is the ancient city (55,808 inhab.) where for many centuries the coronation of the monarchs of France was wont to be celebrated.

The most interesting monument which Rheims possesses of the late Roman period is the **Porte de Mars*, a triumphal arch consisting of three different archways. On the vaulting of the arch to the right (approached from the town) are represented Romulus and Remus with the wolf, between Faustus and Acca Laurentia (?). On the central arch were represented the 12 months in different compartments, five of which are totally destroyed. A few fragments of the beautifully fluted Corinthian columns still exist.

The **Cathedral* is a magnificent structure in the early Gothic style, founded in 1212 and completed by Robert de Coucy of Rheims at the commencement of the 14th cent. The *Façade*, with its three receding portals, adorned with numerous statues, is unfortunately in a dilapidated state, but is now with the rest of the church undergoing a careful restoration. The central portal represents the Coronation of the Virgin, that to the r. the Final Judgment, and to the l. the Passion. Of the seven *Towers* five were destroyed by fire in 1841. The two towers of the façade, which lost their spires on the same occasion, present a far more elegant aspect than is usually the case with unfinished Gothic towers, owing to the pointed character of the large windows and the remarkably graceful turrets at the angles. Many of the numerous sculptures with which the exterior is richly decorated are considered the finest specimens in France of the early Gothic period.

The church is cruciform with an unusually projecting transept, an deonsists of a nave and two aisles; the choir is at first flanked with four aisles, of which however the two external beyond the second arch form a series of chapels. The entire length of the edifice is 450 ft., breadth 92 ft., length of transept 153 ft., height 110 ft. The tracery of the triforium gallery and the windows is rich and beautiful; generally, however, the interior of the church is far simpler than the exterior with the exception of the jambs of the door, which alone are adorned with 122 statues. On those of the principal entrance is represented the martyrdom of St. Nicaise. Most of the windows, including the magnificent rose between the towers of the façade, are filled with stained glass.

To the r. in the nave is situated the ancient *Sarcophagus of Jovinus*, at a very remote period prefect of Rheims, removed to its present position in 1790 from the Gothic church of St. Nicaise, which was at that time destroyed. It consists of a single, solid block of white marble, 8½ ft. long and 4½ ft. in thickness. The bas-relief which adorns it represents a lion-hunt, beautifully executed.

The *Clock* with moveable figures in the N. transept is said to be the oldest existing piece of mechanism of this description.

Rheims was probably selected for the coronation of the monarchs of France because here the *Sainte Ampoule*, or sacred oil-vessel, was preserved, which is said to have been brought down from heaven by a dove on the occasion of the baptism of Clovis by St. Remi. Louis VII. and his son Philip Augustus elevated the archbishops to the rank of dukes and confirmed their often disputed privilege of performing the coronation ceremony. Here in 1429 Charles VII. was crowned, after he had been conducted to Rheims by the intrepid Joan of Arc, who during the ceremony stood beside him, the victorious banner in her hand. With the exception of Henry II. who was crowned at Chartres, Napoleon I., crowned at Paris, and Louis XVIII., Louis Philippe and Napoleon III. on whom the ceremony was never performed, all the monarchs of France since 1173 have been crowned at Rheims by the archbishop as primate of the entire kingdom. Of all the costly objects employed on these occasions none have escaped the Vandalism of the Revolution with the exception of the massive golden goblet of St. Remi, which during six centuries has been in the possession of the cathedral.

The S. tower, which contains the huge bell (24,000 lbs.) cast in 1750, should be ascended, as it affords an admirable survey of the rich decorations and architectural beauties of the exterior of the church.

The *Archiepiscopal Palace*, contiguous to the cathedral on the S. side, contains a gorgeously decorated vestibule and a beautiful chapel. Here the sovereigns of France abode during the coronation festivities, and in 1429 the Maid of Orleans.

**St. Remi*, founded in 1044, is the most ancient church in Rheims, and in its plan somewhat resembles the cathedral. The interior was originally Romanesque, the choir is a beautiful specimen of Gothic, the S. transept Flamboyant. The five semicircular chapels which flank the choir are separated from it by a graceful colonnade. The exterior displays a few symptoms of early Gothic; the two Romanesque towers of the façade are surmounted by lofty, pointed spires. The revolution has left the church entirely destitute of its former costly and magnificent contents, save the 12 statues representing the 6 temporal and 6 spiritual peers of France, and the group of the tomb of St. Remi.

The *Sainte Ampoule* (see p. 254) was formerly kept in the church of St. Remi. The abbot, mounted on a white palfrey, conveyed this precious vessel, filled with the sacred oil, to the cathedral on the coronation-day, whilst a number of knights were detained at St. Remi as pledges for the safe return of the holy man. The *Sainte Ampoule* was destroyed during the devastation of the abbey in 1793; a fragment, however, is said to have been preserved, and was afterwards employed at the coronation of Charles X. in 1826.

The handsome *Hôtel de Ville* is Renaissance, erected under Louis XIII., an equestrian figure of whom is seen in the bas-relief above the entrance.

The best-built street in Rheims leads from the *Hôtel de Ville* to the *Place Royale*, adorned with a statue of Louis XV. The houses surrounding the square are flanked with arcades of the Doric order.

The tasteful fountain in the *Place Goudinot* was erected to the memory of a canon of that name who was instrumental in supplying the town with water.

Over the door of the *Hôtel de la Maison Rouge* is the following inscription: "*L'an 1429, au sacre de Charles VII., dans cette hôtellerie, alors nommée l'Ane Rouge, le père et la mère de Jeanne d'Arc ont été logés et défrayés par le conseil de la ville.*"

Beyond Epernay the country becomes flatter. The first station of importance is **Châlons-sur-Marne** (*Cloche d'Or; Morisot*), capital of the Department of the Marne, with a population of 16,675, and one of the principal dépôts of champagne. The extensive buildings to the right of the station are the champagne manufactory of *M. Jacquesson*. — The *Cathedral* with its graceful, open-work towers is a conspicuous object in the town. *Notre Dame*, on the other side of the town, a fine example of the transition from the Romanesque to the Gothic, dates from 1157. Its towers are more massive than those of the cathedral, but by no means devoid of beauty.

Near Châlons (by a branch line in 50 min.) is situated the camp of *Le Mourmelon*, destined by the present emperor for the great annual manœuvres of the army which take place every autumn.

The train next traverses a far poorer district. To the left flows the Marne winding through picturesque meadows and fringed with trees

Vitry-le-François, with its handsome Renaissance church, surrounded by vineyards and fruit-trees, is indebted to Francis I.

for its entire re-construction after it had been devastated by the emperor Charles V. — Here the Marne is crossed for the last time and the course of the Rhine-Marne Canal followed. The next station worthy of mention is

Bar-le-Duc (*Hôtel de Metz et du Commerce; Cygne*, moderate), a picturesque town on the *Ornain*, once the capital of the ancient Duché de Bar, now of the Department of the Meuse (population 14,922). The church of *St. Pierre* in the *Haute Ville* contains a well-executed monument in marble to the memory of the Duc René de Châlons, Prince of Orange, who fell in 1544 at the siege of St. Dizier. The animated *Ville Basse* contains monuments of the marshals Oudinot and Excelsmans, both natives of Bar-le-Duc.

After traversing a somewhat monotonous district the train descends into the valley of the *Meuse*, here an insignificant stream, which it twice crosses.

Commercy possesses a château of considerable size, on the bank of the Meuse, which was once the residence of Cardinal Francis Paul de Retz (d. 1679), who here wrote his memoirs. It was subsequently occupied by Stanislaus Lesczinski, ex-king of Poland, in 1744, and is now employed as barracks.

Toul (*Hôtel de l'Europe*), the *Tullum Leucorum* of the Romans, a fortress situated on the *Moselle* at some distance to the right of the line, has during 1200 years been the seat of a bishop and is one of the most ancient towns of Lorraine (7687 inhab.). The beautiful Gothic towers of the *Cathedral* are conspicuous; it also possesses an admirable façade dating from 1340—1389. Another Gothic tower which is also visible belongs to the abbey church of *St. Gengoult*.

The Rhine-Marne Canal and Moselle here flow side by side and are crossed at *Fontenoy*, beyond which one of the most picturesque and in an engineering point of view, remarkable points of the whole line is reached. The valley of the Moselle here contracts, the banks become more precipitous, and vineyards begin to appear on the sunny heights.

Liverdun, the *Livodunum* of the Romans, is picturesquely situated on an eminence, with the ruins of a castle destroyed in 1467. For some distance the railway, high-road, river and canal are parallel to each other; the latter penetrates the hill, on which Liverdun lies, by means of a tunnel. Here, within a very short distance of each other, are two railway-bridges, a canal-bridge, a lock, a harbour, a canal-tunnel and railway-bridges over canal and road, works which have cost upwards of 140,000 L.

At **Frouard** the *Meurthe* unites with the Moselle. The town is on the right, the railway-station on the left bank of the river. The line to *Metz* diverges here.

Nancy. *Hotels:* *de l'Europe; de France; de Paris; du Commerce; *d'Angleterre, moderate, and de Metz both near the railway-stations. — *Cafés:* Stanislas; de l'Opéra; de la Comédie etc. all in the Place Stanislas, formerly capital of Lorraine and seat of the dukes, of whom Stanislaus Leszczyński, ex-king of Poland, was the last, is chiefly indebted for its prosperous aspect to his predecessor Leopold (d. 1729), father of the German emperor Francis I. It is now the principal town of the Department of the Meurthe, on which river it is situated, and has a population of 49,305. Nancy is one of the best-built towns in France and possesses many handsome edifices. The vineyards by which it is surrounded contribute greatly to the beauty of the situation. — It contains an *Ecole Forestière*, or nursery for forest-trees, the only establishment of the kind in France.

The town is entered by the Porte Stanislas, one of the seven handsome gates of Nancy, leading to the *Place Dombasle*, where a statue by David of the eminent agriculturist of that name stands. The first street which diverges from the Rue Stanislas to the left leads to the *Cours Léopold*, a handsome square adorned with a **Statue of Marshal Drouot*, in bronze, by David. The pedestal is decorated with reliefs and inscribed with the names of battles at which the marshal (a native of Nancy) was present.

Returning to the Rue Stanislas the traveller follows this street and will soon reach the **Place Stanislas*, the finest point in the town. It is adorned with the *Statue of Stanislaus* (d. 1766), erected by the three departments (Meurthe, Meuse, Vosges) which formerly constituted the Duchy of Lorraine. The statue looks towards the *Triumphal Arch* which Stanislaus erected in honour of Louis XV. The Place is surrounded by five handsome edifices, the Hôtel de Ville, the theatre, the episcopal palace (Evêché) and two private residences.

The *Hôtel de Ville* contains a small *collection of pictures. 1st Room (in a small box is preserved a lock of Napoleon's hair, his star of the Legion of Honour and a sabre worn by him in Egypt): 225. *Delacroix*, Battle of Nancy, Jan. 5th, 1477, fought by Charles le Téméraire, Duke of Burgundy, against Duke René of Lorraine, in which the former fell; 184. *Horace Vernet*, Portrait of General Drouot; 187. *Vouet*, Nymphs; 188. *Vouet*, Cupids playing with the arms of Æneas; 189. *Ziegler*, St. George and the dragon. 2nd Room: 14. *Guido Reni*, Cleopatra; 16. Copy of the celebrated "Marriage of Cana" of *Paul Veronese* in the Louvre (p. 62); 45. *De Craeyer*, The pestilence at Milan; 46. *Delmont*, The Resurrection, covering the greater portion of the wall. — 3rd Room: 15. *Leonardo da Vinci*, Head of Christ; 75. *Teniers*, Interior of a farm; 76. *Teniers*, Landscape; 163. A landscape by "*Claude Lorrain*" (properly *Claude Gellée*, d. 1652)

the most celebrated of French landscape-painters, born at Nancy in 1600; 170. *Mignard*, Virgin and Child.

At the back of the Hôtel de Ville, in the *Rue d'Alliance* (so called from the French and Austrian alliance of 1756 against Prussia), is the *Préfecture*.

Passing through the *Triumphal Arch*, to the left, the visitor reaches the *Place Carrière*, another handsome square planted with trees, on the farther side of which is the former palace of King Stanislaus, now the residence of the commander of the 3rd corps of the French army (lately Marshal Forey). On either side, the *Tribunal de Commerce* and the *Cour Impériale*.

The Franciscan *Eglise de Cordeliers*, at the back of the palace, contains (l. side) the tomb of the talented painter and engraver *Jacques Callot*, and, in the richly decorated **Chapelle Ronde*, burial-place of the Dukes of Lorraine, a number of interesting monuments from the 12th to the 18th cent. During the first revolution the coffins were conveyed to the public cemetery and this chapel converted into a magazine. In 1822 it was restored at the expense of France and Austria. Mass is still performed here by an almoner of the Lorraine Hapsburg family. — Duke Francis of Lorraine by his marriage with the Archduchess Maria Theresa (1736), heiress of the lands of Hapsburg, became the founder of the present imperial house of Austria.

The contiguous *Palais Ducal*, formerly a residence of the dukes, contains the *Musée Lorrain*, a collection of relics from the Lorraine period. In a small court, Roman antiquities found in the environs. The palace itself now serves as barracks. It was erected by Duke René II., conqueror of Charles le Téméraire, and possesses a fine late Gothic portal with an equestrian statue of Duke Leopold II. towards the Grand' Rue. The edifice was restored by Stanislaus.

In the new part of the town, to the right of the Place Stanislas (when approached from the station) rises the *Cathedral*, in the Jesuitical style, completed in 1742, containing nothing to interest the traveller save some handsome altars in marble.

The *Pepinière*, extensive grounds with fine avenues, entered from the Place Stanislas and the Place Carrière, affords a pleasant promenade; military music at 4 p. m. during the season.

In the suburb of St. Pierre is the *Eglise de Bon Secours*, where Stanislaus (d. 1766) and his consort are interred. After his abdication as king of Poland (1735) he continued to be reigning duke of Lorraine and Bar until his death, when the duchy fell to the crown of France.

In 1814, and again in 1815, the three allied monarchs (Prussia, Austria, Russia) had their head-quarters at Nancy, where the proposal of a "Holy Alliance" is said first to have been originated.

The railway-station of Nancy occupies a piece of marshy ground where, after the battle of Nancy, the body of the Duke of Burgundy was found. In a burial ground in the vicinity 4000 of the duke's troops were interred, and the commemorative *Croix de Bourgogne* erected by the victorious Duke René (d. 1508), bearing the following inscription:

En l'an de l'incarnation	Et en bataille ici transey
Mil quatre cent septante six	Ou croix fut mise pour mémoire
Veille de l'Apparition	Réné Duc de Lorraine me(r)ey
Fut le Duc de Bourgogne occis	Rendant à Dieu pour la victoire.

Quitting Nancy, the train crosses the Meurthe and the Rhine-Marne Canal.

Varangeville and *St Nicolas* are two small towns connected by a bridge over the Meurthe. The church of the former dates from the 15th cent., that of the latter from 1494—1544.

Lunéville (15,528 inhab.), at the confluence of the Meurthe and *Vezouse*, was the birthplace of Francis I. of Austria, son of Leopold Duke of Lorraine, and founder of the present imperial house. In a house in the *Rue d'Allemagne* the peace of Lunéville, between France and Austria, was signed, Feb. 9th, 1801.

Sarrebourg (**Hôtel du Sauvage*), on the *Sarre* which here becomes navigable, is the boundary between the French and German languages, the former being spoken in the upper, the latter in the lower part of the town (not to be confounded with Saarburg near Treves, in the Prussian dominions). The place would become of the utmost importance in case of a Rhenish war, and has in consequence been provided with extensive provision magazines.

The rich plains of Lorraine are now quitted, and a spur of the Vosges Mts. is penetrated by the tunnel of *Archwiller*, 1½ M. in length, through which the Rhine-Marne Canal also passes. The train enters the valley of the Zorn. Opposite to *Lutzelbourg*, the last station in the Department of the Meurthe, rise the picturesque ruins of an ancient fortress.

Saverne (**Soleil*). a small town with a population of 6400. The handsome *Palace*, erected in 1666 by a Bishop of Strasbourg, was afterwards occupied by Cardinal de Rohan (d. 1802), whose fatal influence on the destinies of the court of Louis XVI is well known. By an imperial decree of 1852 the edifice was appropriated to the use of widows and daughters of deserving officials. Above the town rises the ancient castle of *Greifenstein*. On the opposite side of the valley, the extensive and picturesque ruins of **Haut-Barr*, scarcely distinguishable from the grotesquely shaped rocks on which it stands.

Between Saverne and Strasbourg the country is uninteresting.

50. Strasbourg.

Hotels. **Ville de Paris* (Pl. a) a handsome new building; R. from 2 fr., L. 1 fr., B. 1½ fr., D. exc. W. 3 fr., A. 1 fr. **Maison Rouge* (Pl. b). *Hôtel d'Angleterre* near the stat., well spoken of. *Vignette* (Pl. e, *Grand'Rue* 119); *La Pomme d'or* (Pl. f) in the *Rue d'Or*; *Badischer Hof*.

Cafés. **Café Cadé* in the *Kleberplatz*; **Café Adam*, or *du Broglie*; *Café de l'Europe* and *Café de l'Univers* both near the *Kleberplatz*; *Café Hauswald*, not far from the *Railway-station*.

Public Gardens. *Jardin Lips* and *Jardin Kämmerer*, both outside the *Porte des Juifs*: music and other entertainments in the evening 2 or 3 times a week. The *Orangerie*, a well-kept garden belonging to the town, situated in the *Ruprechtsau*, about 3 M. distant, affords an agreeable promenade.

Cabs or *Citadines* 1—2 persons for ¼ hr. 50 cent., ½ hr. 90 cent., from the *Strasbourg station* to the *Rhine bridge* 1 fr.

Railway Station on the N.W. side of the town for the *Paris*, *Bâle*, *Mayence* and *Kehl* lines; on the last-named line there is also a station at the *Austerlitz Gate*.

Pâtes de foie gras at *Henry's*, *Meisengasse*, *Doyen*, *Münstergasse*, or *Hummel*, *Schlossergasse*; prices from 5 to 40 fr. according to size. The geese's livers not unfrequently attain a weight of 2—3 lbs. each.

Travellers whose time is limited should ascend the tower of the *Cathedral* (see below), inspect the cathedral itself, and visit the *Church of St. Thomas* (p. 262).

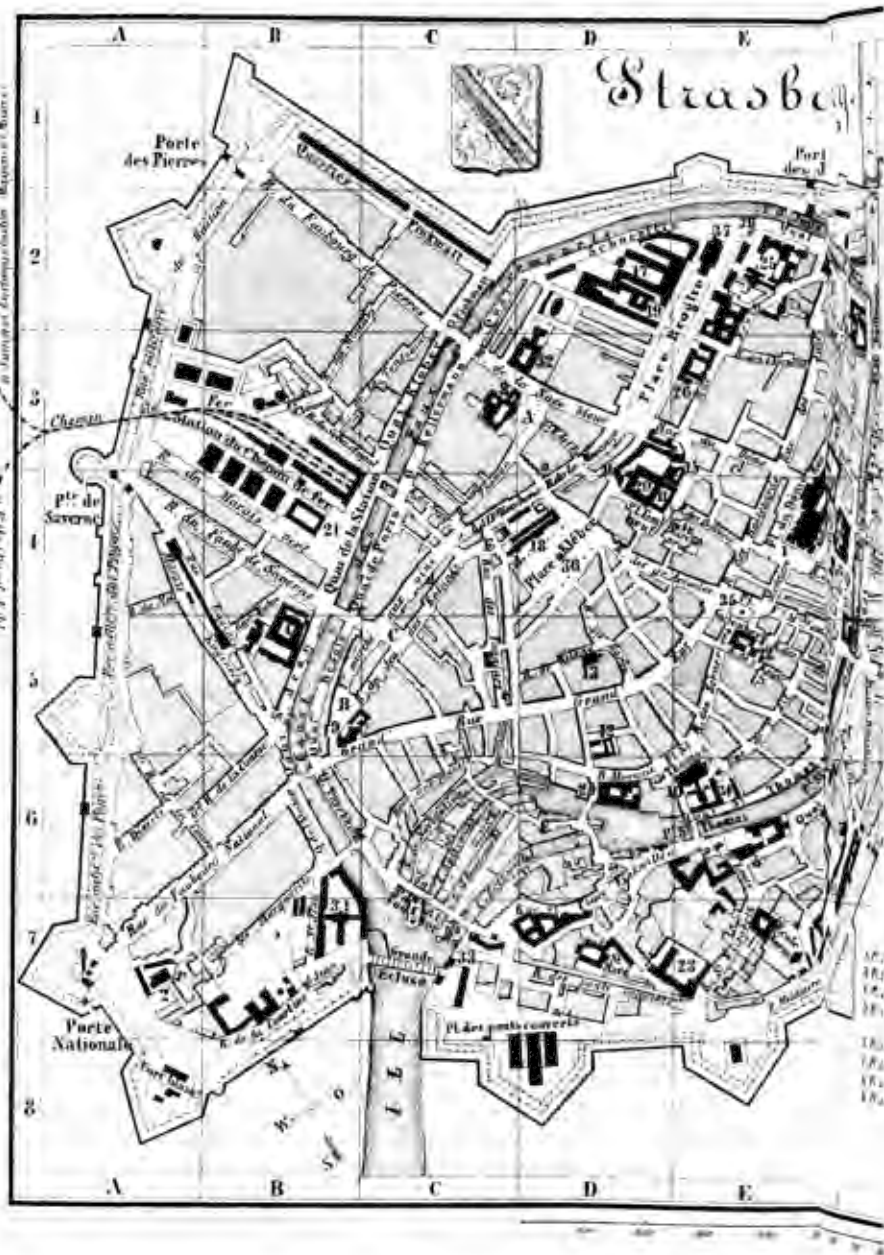
English Church Service in the *Hôtel de Paris*.

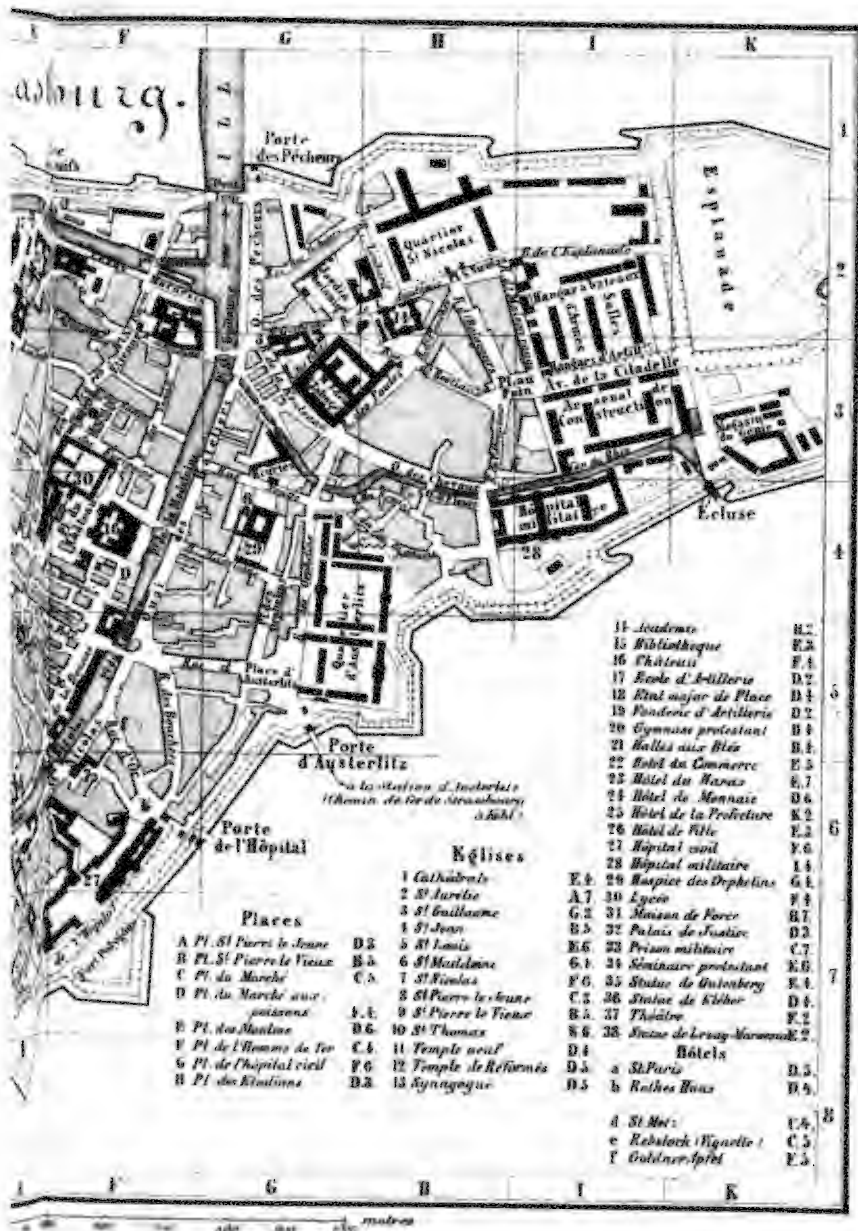
Gates closed at 11.

Strasbourg (*Ger. Strassburg*), the *Argentoratum* of the Romans, formerly capital of Lower Alsace and one of the most important towns on the *Rhine*, now the capital of the French Department of the Lower Rhine, lies on the *Ill*, about 2½ M. from the *Rhine* with which it is connected by a small and a large canal. On the 30th of Sept., 1681, in a time of peace, *Strasbourg* was seized by *Louis XIV.*, and France was confirmed in the possession of the city by the peace of *Ryswyk* in 1697. Since then the fortifications have been greatly enlarged, so that it is now one of the strongest fortresses and the third largest arsenal in France. Garrison upwards of 6000; pop. 79,000, of whom nearly one half are Protestants.

The Emperor *Maximilian I.*, in writing of *Strasbourg*, describes it as the strong bulwark of the holy Roman kingdom, and praises it highly for the good old German honesty, constancy and bravery of its inhabitants. The town has to this day a German air, and although it has been under French dominion for 170 years, the ancient language and customs of the townspeople still prevail.

The ***Cathedral** (Pl. 1) (always open except from 12 to 2 o'clock) was first funded by *Clovis* in 510, but having been destroyed by lightning in 1007, the foundation of the present edifice was laid by Bishop *Werner* of *Hapsburg* in 1015, and the interior completed in 1275. In 1277 the erection of the **Facade* was commenced by *Erwin* of *Steinbach* and his daughter *Sabina*, to the latter of whom the church is indebted for the





Places

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| A Pl. St Pierre le Jeune | D.5 |
| B Pl. St Pierre le Vieux | B.5 |
| C Pl. du Marché | C.5 |
| D Pl. du Marché aux
poissons | A.1 |
| E Pl. des Mathurins | D.6 |
| F Pl. de l'Homme de fer | C.1 |
| G Pl. de l'hôpital civil | F.6 |
| H Pl. des Klousins | D.3 |

Eglises

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| 1 Cathédrale |
| 2 St Jurebe |
| 3 St Guillaume |
| 4 St Jean |
| 5 St Louis |
| 6 St Madeleine |
| 7 St Nicolas |
| 8 St Pierre le Jeune |
| 9 St Pierre le Vieux |
| 10 St Thomas |
| 11 Temple neuf |
| 12 Temple de Reformation |
| 13 Synagogue |

- | | |
|------------------------------|-----|
| 14 Académie | B.2 |
| 15 Bibliothèque | E.2 |
| 16 Châteaui | F.1 |
| 17 Ecole d'Artillerie | D.7 |
| 18 Etat major de Place | D.1 |
| 19 Fonderie d'Artillerie | D.2 |
| 20 Gymnase protestant | B.1 |
| 21 Halles aux Bleds | B.1 |
| 22 Hôtel du Commerce | E.5 |
| 23 Hôtel du Marais | E.7 |
| 24 Hôtel de Monnaie | D.6 |
| 25 Hôtel de la Préfecture | K.2 |
| 26 Hôtel de Ville | E.2 |
| 27 Hôpital civil | F.6 |
| 28 Hôpital militaire | A.1 |
| 29 Hospice des Orphelins | G.1 |
| A.7 Lycée | F.1 |
| G.2 31 Maison de Force | B.7 |
| B.5 32 Palais de Justice | D.2 |
| B.6 33 Prison militaire | C.7 |
| G.1 34 Séminaire protestant | K.6 |
| F.6 35 Statue de Gutenberg | E.1 |
| C.5 36 Statue de Kléber | D.1 |
| B.1 37 Théâtre | F.2 |
| B.6 38 Statue de Louis-Marie | E.2 |

Hôtels

- | | |
|------------------|-----|
| a St Paris | D.5 |
| b Rotes Haus | D.5 |
| d St Mor | E.4 |
| e Rebsack Wigand | C.5 |
| f Goldener Spieß | E.5 |

magnificent decorations of the **Portal*. Above it in niches are the equestrian statues of Clovis, Dagobert, Rudolph of Hapsburg, and (since 1823) Louis XIV. The sculptures above the portal belong chiefly to the 13th and 14th centuries. The upper part of the spire was erected by Johann Hültz of Cologne at the commencement of the 15th cent. in the capricious and variegated modern Gothic style, and finally completed in 1439. The upper part of the S. tower is entirely wanting. Few cathedrals offer so good an opportunity for tracing the progress of the Gothic style from the time when it took its origin from the modern Romanesque style (choir, crypt and part of transept) to its highest and purest perfection (the body of the church completed in 1275, and the façade of 1277—1339), and to its decline (the platform between the towers of 1365, and the top of the spire of 1439).

The entire length of the edifice is 175 yds., and the breadth 65 yds.; the nave is 95 ft. in height and 42 ft. in breadth. Some of the stained-glass windows are admirably executed; the Magi with the Virgin Mary in the north aisle are modern. The pillars and columns of the interior are elegant and are embellished with statues, but on the whole the church is somewhat destitute of ornament. The *Font* in the N. transept dates from 1453 and the **pulpit*, richly decorated with sculpture, from 1486. The Chapel of St. John (to the l. by the choir) contains a monument to *Bishop Conrad of Lichtenberg*, under whose auspices the construction of the façade began. The Chapel of St. Mary (S. aisle) contains a sculpture representing the interment of the Virgin, executed in 1480.

The celebrated astronomical **Clock*, constructed by Schwilgué in 1838—1842 in the S. transept, is a highly curious and ingenious piece of workmanship. Some paintings and portions of the old clock have been used in the erection of the new.

The globe beneath shows the course of the stars, behind it is a perpetual almanac, on the l. a piece of mechanism exhibiting ecclesiastical reckoning of time, and on the r. the geocentric opposition and conjunction of the sun and moon; above it is a dial determining the intervening time, and still higher is shown the course of the moon through the heavens. The exterior of the clock attracts spectators at all times, but especially at noon. On the first gallery an angel strikes the quarters on a bell which he holds in his hand; higher up is a skeleton, representing time, which strikes the hour of 12, and round it are figures which strike the quarters and represent man's progress through the various stages of boyhood, youth, manhood and old age. Under the first gallery the symbolic deity of each day of the week steps out of a niche, Apollo on Sunday, Diana on Monday, and so on. In the highest niche the 12 apostles move round a figure of the Saviour, bowing as they pass. On the highest pinnacle of the side-tower is perched a cock which flaps its wings, stretches its neck and crows, awakening the echoes of the remotest nooks of the cathedral.

Two old inscriptions on a pillar near the clock commemorate the zeal and piety of *Johann Geiler of Kaisersberg* (d. 1510), one of the most learned men and undaunted preachers of his time.

On the Romanesque S. **Portal* were erected, in 1840, statues of the great architect Erwin and his talented daughter Sabina. The sculpturing on this portal by the latter has been skilfully renovated and deserves the minutest inspection. Above the doors are represented the death, interment, resurrection and coronation of the Virgin, and on the middle pillar the Saviour and king Solomon. Beneath is Solomon's Judgment, and on the r. and l. figures emblematical of Christianity and Judaism. There are also several statues by Sabina on pillars in the S. aisle next to the transept.

On the N. side is the Chapel of St. Laurentius with its beautiful gateway of the 15th cent., adorned with restored sculptures of the martyrdom of the saints.

The **Cathedral-Tower* rises in front of the structure to such a height that the spectator almost feels dizzy as his eye attempts to reach the lofty summit. Near the r. hand Portal, round the corner, is a door leading to a staircase of easy ascent. A few steps up, the custodian dwells, from whom a ticket (15 cent.) must be procured. The visitor then ascends 330 steps to the platform, 230 ft. above the street, which commands a fine view of the old-fashioned town with its planted ramparts and promenades. To the l. is seen the Black Forest from Baden to the Blauen; on the W. and N. the entire chain of the Vosges, on the S. the insulated Kaiserstuhl, rising from the plain, and beyond it in the extreme distance the magnificent chain of the Jura. The services of the door-keeper are unnecessary in ascending to the platform, though a fee is generally expected. From the platform another staircase leads to the summit of the spire, the so-called "*Lantern*". The entrance to it is closed by an iron grating, which is not opened to the visitor without a special permission from the mayor.

The ancient residence of the Bishops, opposite to the S. Portal of the Cathedral, with terrace facing the Ill, was purchased by the town at the period of the Revolution and presented in 1806 to Napoleon. From 1814—1848 it served as a royal residence, and in 1853 was presented to Napoleon III.

From the cathedral the attention of the traveller is next directed to the Church of St. Thomas. His way leads across the *Place Gutenberg*, where a handsome bronze *Statue* was erected in 1840 to the memory of the great printer who conducted his first experiments in the newly-discovered art at Strasbourg in 1436. The four bas-reliefs are emblematical of the power and blessing of the invention of printing in the four quarters of the globe, and comprise likenesses of many celebrated men.

The **Church of St. Thomas* (Pl. 10; the sacristan lives at the back of the choir) was founded in 1031; the choir, of plain Gothic construction, was commenced in 1270, and the main-body

of the church with its five aisles was erected in the Gothic style in 1313—1330. It is now appropriated to the use of a Protestant congregation. The choir where the high-altar formerly stood, contains a magnificent monument in marble, erected by Louis XV. to *Marshal Saxe*; it is the work of the sculptor Pigalle, and the result of twenty years' labour. The marshal is represented descending into the tomb held open to receive him by Death, while a beautiful female figure personifying France strives to detain him; at the side Hercules is represented in a mournful attitude leaning upon his club; on the l. side are the Austrian eagle, the Dutch lion and the English leopard, with broken flags beneath them, commemorating the victories gained by the marshal over the three united powers in the Flemish wars. The whole is an allegory in accordance with the questionable taste of the age, but as a work of art it is masterly and original.

The church also contains busts and monuments of celebrated professors of the University of Strasbourg, among others of Schöpflin, Koch and Oberlin, brother of the well-known pastor of that name. In a side-chapel may be seen two mummies, found in 1802, and said to be the bodies of a Count of Nassau-Saarbrücken and his daughter, who probably died in the 16th cent.

The **New Church** (*Temple Neuf*, Pl. 11.), which belongs to the 16th cent., once the property of the Dominicans, now appropriated to the Protestant service, contains the tombstone of the celebrated Dominican Joh. Tauler (d. 1361) and some curious old frescoes of a death-dance, probably of the 14th or 15th cent.

Near the New Church is the *Town Library* (Pl. 15), which possesses a rich collection of curious ancient works and documents. In the entrance-hall some Roman and other antiquities are to be seen.

The square called the *Brogie*, after a marshal of that name, is bounded on the N.E. by the **Theatre** (Pl. 37), completed in 1821, with a Portico adorned with statues of 6 of the Muses. Representations on Sund., Tues., Thurs. and Frid.

Opposite to the theatre on the r. are the residences of the prefect of the town and the general of the troops garrisoned here. The *Statue* (Pl. 38) of the Marquis de Lezay-Marnesia, by Grass, was erected in 1857. Farther on is the **Town Hall** (Pl. 26, entrance from the Rue Brulée) which contains a small collection of pictures open on Sund., Tues. and Thurs. from 2 to 4; at other times on payment of a fee of 1 fr.

The *Rue Brulée*, which runs in a S.E. direction parallel with the Broglie, has received its appellation from the circumstance of 2000 Jews, who refused to be baptized, having been burned, Feb. 14th, 1349, on the spot where the Hôtel de la Préfecture now stands.

The *University*, inaugurated in 1621, once numbered Goethe among its students; it was here that the great poet and scholar completed his law studies and took the degree of doctor in 1772. It is now converted into an **Academy**, and deserves a visit on account of its *Museum of Natural History*, a collection of more than ordinary value and interest. It is open to the public on Thurs. from 2 to 4, and on Sund. from 10 to 12; at other times adm. may be procured for a fee of 1 fr.

In the Place d'Armes a bronze *Statue* has been erected to the memory of *General Kleber*, at the foot of which reclines an Egyptian sphynx; on the sides are two reliefs. The *Café Cadé* is on the N.W. side of the Place, next door to the Guard-house.

The *Kehl* railway-station is about 4 M. distant from Strasbourg, and connected with it by a junction line lately completed. In the immediate vicinity of the Porte d'Austerlitz are the spacious **Artillery Barracks** (*St. Nicholas*) and near them the *Arsenal de construction*, one of the largest dépôts of ammunition in France.

A few minutes after leaving the town by this gate the traveller passes the *Cemetery* and catches a glimpse of the green ramparts of the *Citadel*, constructed by Vauban in 1682—1684, which lies to the l. of the road. On the other side of the bridge over a branch of the Rhine stands a *Monument* erected by Napoleon to the memory of *General Desaix*, who fell in the battle of Marengo in 1800.

Junction-line to Kehl see p. 260; fares 1 fr., 70 and 50 c.

51. From Paris to Mannheim or Coblenz (Bingen).

Express to Forbach in 11, ordinary trains in 14 hrs.; fares to Forbach 51 fr. 30 c., 38 fr. 45 c., 28 fr. 20 c. First-class tickets only issued for the express trains.

From Forbach to Mannheim in 4¼ hrs.; fares 6 fl. 37 kr., 4 fl. 9 kr., 2 fl. 51 kr.

The railway-station for Strasbourg and Metz is at the N. extremity of the Boulevard de Strasbourg (Pl., red 10). Special omnibus see p. 24.

a. From Paris to Metz.

Express in 8, ordinary trains in 12½ hrs.; fares 39 fr. 65, 29 fr. 80, 21 fr. 25 c.

From Paris to Frouard see R. 49.

At Frouard the carriages for Metz are detached from the train to Nancy and Strasbourg, cross the canal and the Moselle near the station and follow the pleasant and populous valley of the latter, which here becomes navigable and is enclosed between gently sloping banks.

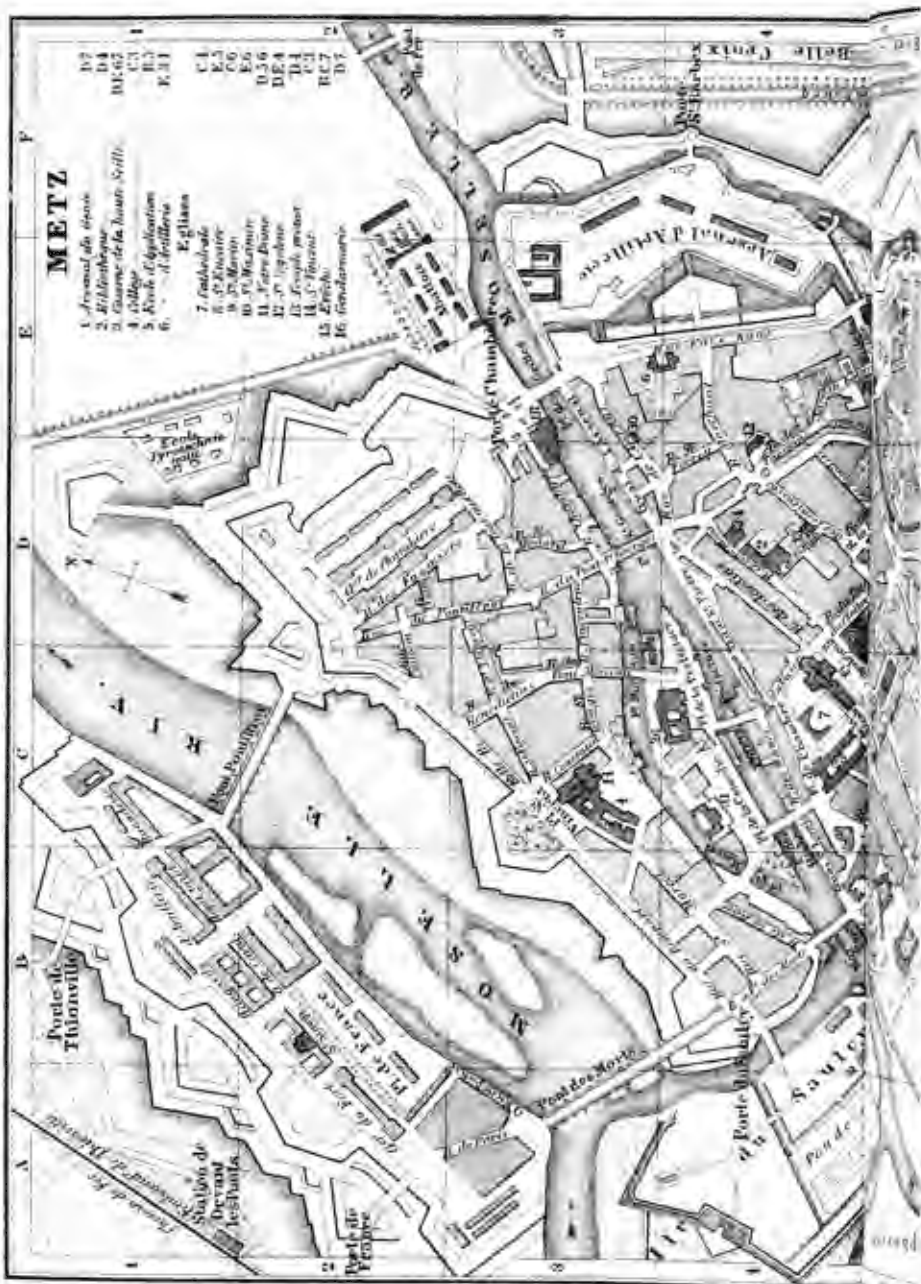
Pont-à-Mousson, with the ruined fortress *Mousson* (fine view) on an eminence, its church (*St. Martin*) with two towers and its bridge over the Moselle, presents a pleasing picture. Cardinal

METZ

1. Arsenal des épees
2. Bibliothèque
3. Casernes de la haute Sûreté
4. Collège
5. Ecole d'application
6. ... d'artillerie

7. Cathédrale
8. St. Étienne
9. St. Martin
10. St. Maurice
11. St. Pierre
12. St. Jacques
13. Église protest.
14. St. Maurice
15. Église
16. Grandmarché

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Charles of Lorraine founded a university here in 1573, the chairs in which were occupied by Jesuits. Before the cession of Lorraine to the French (1746) the town with its small territory was under the jurisdiction of a German Margrave.

On a mountain on the l., near stat. *Pagny*, are the ruins of the château of *Prény*, once appertaining to the Dukes of Lorraine. Excellent wine is produced here.

At stat. *Novéant* a suspension-bridge crosses the Moselle. On the r. bank of the river the extensive remains of a Roman *Aqueduct, constructed by Drusus, visible from a considerable distance, are perceived at intervals. It was 57 ft. in height and 3420 ft. in length and conducted water from the hills of the r. bank to *Divodurum*, the modern Metz. At *Jouy-aux-Arches* 11 arches are still well preserved, and at *Ars* (or rather *Arches-sur-Moselle*), 7 others, termed by the peasantry "*Pont du Diable*", rise close to the railway. The bridge by which the train crosses the Moselle affords a good final survey of this imposing Roman structure.

The train then reaches *Metz*, which lies so buried amidst its green ramparts, that little of the town is perceived from the railway.

b. Metz.

Hôtels. *Grand Hôtel de Metz (Pl. a), R. 2, B. 1, D. inc. W. 3½, A. ¾ fr.; Hôtel de l'Europe (Pl. b), R. and L. 3, D. 4, A. 1 fr.; both in the Rue des Clercs. *Hôtel de Paris (Pl. c), adjoining the Terrace, of the second class. Hôtel du Nord (Pl. d); Hôtel du Commerce (Pl. e); Hôtel du Porte Enseigne (Pl. f).

Cafés. Café Parisien, Place de la Comédie; Café du Grand Balcon, in the Esplanade near the station, affording a great variety of ices; Café Français and Café Fabert, in the Place Napoléon, near the cathedral.

Metz, once the capital of the kingdom of Austrasia, afterwards appertaining to the German empire, and in 1556 ceded to France together with Toul and Verdun, is now one of the most important military stations in France, with a garrison of 14,000 men and a great school of artillery. It is the capital of the Département de la Moselle and contains a population of 56,888. The river flows through the town in several branches, thus forming several islands.

The most important edifice is the *Cathedral (Pl. 7), a Gothic structure with numerous flying buttresses. The nave was completed in 1332, the choir in 1519 and the portal added in 1764. At the altar adjoining the sacristy is the kneeling figure of the architect Pierre Perrat (d. 1400). All the ancient monuments and pictures were destroyed during the revolution, with the exception of a few venerable frescoes on the pillars, recently freed from their coating of whitewash. The choir con-

tains some fine stained glass, dating principally from 1523, besides several windows of modern workmanship.

The tower is 363 ft. in height; 110 steps ascend to the first (105 to the large bell *La Muette*), 78 more to the highest terrace. The passage is very narrow at one point, but presents no real difficulty. The view from the summit amply repays the ascent and embraces the extremely fertile "*Pays Messin*", the town, the fortifications and the course of the Moselle.

The open halls of the *Marché Couvert* (Pl. 23), opposite the W. portal, are occupied by vendors of fruit, vegetables and flowers and afford a striking proof of the luxuriant fertility of the environs. Pine-apples of considerable size, as well as fine specimens of other fruits, are frequently observed. — Those who are interested in such establishments may visit the extensive *Abattoir*, or slaughter-house, situated without the *Porte Chambière*.

In the *Place Napoléon*, which adjoins the W. side of the cathedral, rises the Statue of Marshal Fabert (d. 1662), a contemporary of Turenne. The inscription records a declaration by the marshal of his willingness to sacrifice his life and property in the service of his king.

The Library (Pl. 2), near the cathedral, contains numerous Roman antiquities and a small collection of pictures.

The Arsenal (Pl. 1) contains specimens of modern, as well as ancient weapons, tastefully arranged, and in the court numerous cannons (gratuity 1 fr., closed on Sundays). Under a roof to the l. of the entrance is a long cannon carried off by the French with 189 others in 1799 from the fortress of Ehrenbreitstein, where it was known by the name of *Vogel Greiff*, having been constructed by order of the Elector of Trèves, Richard von Greiffenclau. It is 15 ft. in length and weighs 12½ tons.

The high road to Germany issues from the *Porte des Allemands* and the *Fort Belle Croix*. The *Rue des Allemands*, leading to this gate, contains a considerable number of German shops. The gate exhibits bullet-marks dating from the unsuccessful siege of the town by the emperor Charles V.

The contiguous church of St. Eucaire (*St. Eucharis*) (Pl. 5) is a tasteful structure of the 12th cent., especially interesting to the professional observer. Interior destitute of ornament.

The S. side of the town is bounded by the *Esplanade*, with its beautiful walks and imposing barracks. Military music here in the evening, three times weekly.

On the *Esplanade* rises the *Palais de Justice* (Pl. 25), an extensive building erected during the last century, and seat of the different courts of judicature. In the police and other courts the services of an interpreter are frequently required when the parties concerned are natives of the E. or N. portion of the

department, where in several of the villages German is still exclusively spoken.

A few leisure hours may advantageously be employed in making an excursion to Jouy-aux-Arches (p. 265).

Railway from Metz to Trèves by Thionville and Luxembourg, the most direct route, in $3\frac{3}{4}$ hrs.; fares 12 fr. 45, 9 fr. 25, 6 fr. 65 c.

c. From Metz to Mannheim and Mayence.

By Railway in $7\frac{1}{2}$ hrs.; fares from Metz to Forbach 11 fr. 65, 8 fr. 65, 6 fr. 95 c.; from Forbach to Ludwigshafen (Mannheim) 6 fl. 37, 4 fl. 9, 2 fl. 51 kr.

An undulating, agricultural district is traversed between Metz and Forbach, and several unimportant stations are passed.

At *St. Avold* the line enters a forest; the red sandstone imparts greater variety to the landscape.

Hombourg lies picturesquely on an isolated eminence, which has procured for the place the epithet of "*la guérite du monde*". The cuttings through the wooded mountains beyond Hombourg afford a survey of the strata of the red sandstone.

Forbach is the last French station, where those entering France undergo the usual custom-house formalities. Carriages are changed here. Soon after the station is quitted several smelting furnaces are perceived on the r., and the coal-district is entered. The frontier is crossed, and the train descends to the *Saar*, which it crosses, and soon reaches

Saarbrücken (*Post*), the first Prussian station, and seat of the custom-house officials. — *Arnual*, in the vicinity, possesses a fine Gothic church of 1315, containing an admirable font and very interesting ancient monuments of the princely family of Nassau-Saarbrücken.

(Railway to Trèves in 3 hrs. From Trèves to Coblenz by steamboat in 10—12 hrs., comp. *Baedeker's Rhine*.)

The long series of furnaces near *Duttweiler* are situated in the midst of a most valuable coal-district, which in almost its entire extent belongs to the Prussian government, and is the seat of numerous industrial establishments in the vicinity of the following stations *Sulzbach*, *Friedrichsthal* and *Neunkirchen*. The cuttings through the rocky and wooded mountains frequently display the stratification of the coal. Between the two last stations a tunnel 500 yds. in length.

At Neunkirchen the Rhine-Nahe Railway diverges to *Creuznach* and *Bingen* (*Coblenz*), see p. 269.

At *Bexbach*, where the Bavarian Palatinate commences, the country becomes flat. To the r. a pleasing survey of the green dale watered by the Bexbach.

Homburg is a small town with a handsome modern church. It was once fortified, but was dismantled in consequence of the

Peace of Westphalia. In 1705 it was re-fortified by the French, but again destroyed in 1714 after the Peace of Baden. The castle of *Carlsberg*, situated on an eminence $1\frac{1}{2}$ M. from the town, erected in 1780 by Duke Charles II. of Zweibrücken, was destroyed by the French in 1793.

The line now skirts a chain of wooded hills and passes two small stations.

Landstuhl was once the seat of the Sickingen family, whose ruined stronghold, with walls 24 ft. in thickness, rises above the village. Francis von Sickingen was here besieged by the electors of the Palatinate and Trèves and killed, May 7th, 1523, by a falling beam.

Kaiserslautern (*Cygne*) is one of the most considerable towns of the Palatinate. The site of a magnificent palace erected here by the emp. Frederick I. (Barbarossa) in 1153, destroyed in the Spanish War of Succession, is now occupied by a modern house of correction. The handsome corn-exchange was built in 1846. A monument in the churchyard is sacred to the memory of soldiers of Napoleon who were natives of Kaiserslautern. The ancient Protestant church, with its three towers, said to have been also founded by Frederick I., is one of the most conspicuous edifices.

The line soon enters the *Haardt Mountains* and descends in the picturesque and wooded valley of the Speierbach to the plain of the Rhine, 100 ft. lower. Within a short distance 12 tunnels here penetrate the variegated sandstone rock, the first of which (1500 yds. long) is the longest. Each tunnel is furnished with a species of portal.

At *Neustadt* (*Löwe*, at the station; *Schiff*; *Krone*) the line reaches the plain of the Rhine. This is the principal town of the Haardt Mts., and was founded by the Counts Palatine, several monuments to whom are preserved in the handsome church, erected about the middle of the 14th cent.

On an eminence about 1000 ft. in height, 3 M. to the S. of Neustadt, rises the *Marburg*, a still unfinished castle erected by king Max II. of Bavaria when crown-prince, on the site of the former castle of Hambach.

To the l. near Neustadt, half-way up the hill, lies the *Haardter Schlösschen* (the ancient castle of *Winzingen*), the ivy-clad ruins of which are converted into picturesque grounds.

The line then traverses extensive vineyards and tobacco-fields. At *Schifferstadt* a line diverges to *Speyer* (15 min.). Then *Ludwigshafen* (*Deutsches Haus*), a small well-built town of recent origin, connected with *Mannheim* (*European Hotel* on the Rhine; *Palatinate Hotel*, *German Hotel* in the town) by a bridge of boats.

Cab from the station at Ludwigshafen to that of Mannheim a drive of 20 min., 1—2 pers. 45 kr., 3 pers. 1 fl., 4 pers. 1 fl. 12 kr.

From Ludwigshafen in 2 hrs. to **Mayence** (*Rhenish, Dutch and English Hotels*), comp. *Baedeker's Rhine*.

d. From Metz to Coblenz by Neunkirchen, Creuznach and Bingen.

Railway to Bingen in 61½, to Coblenz in 8 hrs.; fares to Bingen 22 fr. 60, 15 fr. 95, 16 fr. 85 c.; from Bingen to Coblenz 50, 37½, 22 Sgr. Scenery and construction of railway very interesting between Neunkirchen and Bingerbrück.

From Metz to Neunkirchen see p. 267. Hence by the Rhein-Nahe line to *Ottweiler, St. Wendel and Wallhausen*, the culminating point (1200 ft.) between the Moselle and the Rhine. Then **Birkenfeld** (*Medicus*) capital of a small isolated territory belonging to Oldenburg. Next stat. *Heimbach* and *Kronweiler*, beyond which the construction of the line is less remarkable.

Oberstein (**Heindl*, on the r. bank; *Scriba*, on the l. bank), the most picturesque point of the Nahe Valley, with its church curiously inserted in the face of a cliff, is noted for its agates, in polishing which most of the inhabitants are occupied. The stones themselves are now largely imported from America. Next stat. *Fischbach* and **Kirn** (*Post*) with the ruin of *Kyrburg*. To the l. a valley opens, in which the imposing ruins of the castle of *Dhaun* are situated.

Then *Monzingen, Sobernheim* and *Staudernheim* (**Salmen*). To the r. rises the *Dissibodenberg*, with the ruins of an abbey founded as early as 500 and deserted in 1560. Above *Waldböckelheim* rises the ruin of *Böckelheim*. The next important station is

Creuznach (*Palatinate Hotel; Eagle*), with 11,000 inhab., noted for its saline baths (6000 patients annually). The environs abound in beautiful walks (*Münster am Stein, Rheingrafenstein, Ebernburg, Gans, Rothenfels*).

At *Bingerbrück* the line unites with the Rhenish Railway.

Bingen (*Hôtel Victoria; White Horse; *Bellevue*), a Hessian town with 6000 inhab., lies opposite Bingerbrück, on the r. bank of the Nahe, at a considerable distance from the terminus of the Nahe line, and is not entered by passengers proceeding down the Rhine.

Then stat. *Bacharach, Oberwesel, Boppard, St. Goar, Capellen* (*Stolzenfels*) and *Coblenz*, all interesting points (comp. *Baedeker's Rhine*).

52. From Paris to Bâle by Troyes, Belfort and Mulhouse.

Express in 12½, ordinary trains in 16 hrs.; fares 58 fr. 70 c., 44 fr., 32 fr. 30 c. The station is on the l., adjoining the Station de Strasbourg.

From Paris to *Noisy-le-Sec* see p. 252. The Strasbourg line here diverges to the l. At *Nogent-sur-Marne* (p. 127) the *Marne* is crossed. On the r. the park of Vincennes is visible. The line now enters the fertile, but monotonous plain of *Brie*. From stat. *Gretz* a branch-line to *Armainvillers*. *Nangis* with 2000 inhab., a busy little town, possesses an ancient castle and an interesting Gothic church (St. Martin).

The line traverses several attractive valleys and a succession of viaducts and tunnels. Stat. *Longueville*.

Branch-line in 15 min. to *Provins*, an ancient town (7500 inhab.) on the *Vouz*, with remnants of a castle of the former Counts of Champagne. The church of *St. Quiriac*, with its dome, and the *Tour du Roi* (or *de César*), an early mediæval structure, are worthy of notice.

At stat. *Chalmaison* the line quits the plain of *Brie* and enters the valley of the *Seine*. From stat. *Flamboin* a branch-line to *Montereau* (p. 273). At stat. *Nogent-sur-Seine*, the line crosses the *Seine*.

About 4½ M. to the S. of *Nogent* once lay the Abbey of *Paraclet*, where during nearly seven centuries the remains of *Abélard* and *Héloïse* reposed. In 1792 they were conveyed to the church of *St. Laurent* at *Nogent*, whence they were finally removed to the cemetery of *Père Lachaise* at *Paris* (p. 115). The farm of a M. Walckenaer now occupies the site of the abbey. The empty vault, however, still exists.

The district continues flat. Near stat. *Pont-sur-Seine* is situated the château *Le Muet*, where *Madame Letitia*, *Napoleon's* mother once resided, afterwards the property of *Casimir Périer*. The remains of *Voltaire* once reposed in the church of stat. *Rommilly*, whither they were transported on the suppression of the neighbouring abbey of *Scellières*, the great poet's first resting-place. They were subsequently conveyed to the Pantheon at *Paris* (p. 139), whence they were removed in 1814. Several small stations, then

Troyes (*Hôtels de Paris, de France, du Mulet, du Commerce; Restaurants Pillost, Chaulin; *Rail. Restaurant*) on the *Seine*, the ancient capital of Champagne, an animated and well-built town with 33,000 inhab. During the Roman period the town was named *Augustobona*, then *Tricassis*, and after the 5th cent. *Trecae*. Mention of it is frequently made in the wars of the middle ages.

The cathedral of *St. Pierre*, commenced in 1208, completed in 1640, exhibits a combination of different styles of architecture. The choir has recently been restored in the early Gothic style. The richly decorated Portal dates from 1506. — **St. Urbain* was erected in 1262–67 by Pope Urban IV. (*Jacques Pantaléon*, son of a shoemaker), a native of this town. — The churches

of *St. Jean* of the 13th, *St. Pantaléon* of the 16th, and *Ste. Madeleine* of the 12th century contain little to detain the traveller. The last named possesses a handsome rood-loft (jubé) with rich sculpture.

The **Hôtel de Ville*, erected 1624—70, contains a magnificent hall, adorned with the busts of seven celebrated natives of the town. On the E. side a medallion-figure in marble of Louis XIV., dating from 1680, with Latin inscription by Racine.

The *Museum*, founded in 1831 contains pictures, sculptures and objects illustrative of natural history. Above it a **Library* of 100,000 vols. and upwards of 2000 MSS. (open daily 10—2 o'clock).

Branch-line from Troyes to *Bar-sur-Seine* in 1 hr. 5 min.

Leaving Troyes the train traverses meadow-land on the bank of the Seine, which it quits at stat. *Rouilly*. Beyond stat. *Vendœuvre* the picturesque and partially wooded valley of the *Aube* is entered. This district between Troyes and Arcis, and as far as Langres, was the scene of the final desperate struggle of Napoleon against the Allies under Schwarzenberg and Blücher in the winter of 1814. Stat. *Jessains* commands an extensive prospect.

On the Aube is situated the village of *La Rothière*, where on Feb. 1st, 1814 Blücher obtained the first victory over Napoleon on French soil. Farther to the l., on the height beyond the Aube, rises the ancient town of *Brienne* (*Brienne le Château*, now named *Brienne Napoléon*), celebrated for the military school where Napoleon studied in 1779—84. A sanguinary conflict here took place between Blücher and Napoleon, Jan. 29th, 1814, when the town was bombarded and set on fire and Blücher narrowly escaped capture. Napoleon destined the sum of one million fr. to be employed in rebuilding the town. In 1852 Napoleon III. presented the inhabitants with 400,000 fr., which has been expended in the construction of the new *Mairie*; in front of the latter a bronze *Statue of Napoleon* in his 15th year by Louis Rochet.

The line now descends the pleasant valley of the Aube, crosses the stream near stat. *Arsonval* and reaches *Bar-sur-Aube*, an ancient town (4500 inhab.), with the churches of *St. Maclou* and *St. Pierre*, dating from the 11th and 12th centuries. Schwarzenberg here gained a victory over Oudinot on Feb. 27th, 1814. Next stat. *Clairvaux*, which lies to the r. in the valley of the Aube. The celebrated Cistercian abbey (*Clara Vallis*) founded by *St. Bernard* in 1115 is now a workhouse. No traces of antiquity are now perceptible.

The line now enters the valley of the *Aujon*, and at stat. *Maranville* that of the *Brozé*. Stat. *Bricon* is the junction of the branch-line to *Châtillon-sur-Seine* and *Nuits-sous-Ravières* (p. 274). Beyond *Villiers-le-Sec* a huge viaduct of 50 arches, 150 ft. in height, crosses the valley of the *Suize* to *Chaumont* (*en-Bassigny*), a fortified town (6300 inhab.) on a barren ridge between the *Suize* and the *Marne*. The church of *St. Jean Baptiste* of the 13th, with choir of the 16th cent., deserves notice. *La Tour Hautefeuille* near the *Palais de Justice*, is the remains of an ancient castle of the Counts of Champagne.

Branch-line from Chaumont in 2½ hrs. to *Blesme*, a station on the Paris and Strasbourg line, traversing the valley of the Marne.

The line descends through deep cuttings into the valley of the Marne. The district is picturesque. Stat. *Foulain, Rolampont*, then **Langres** (*Hôtel de l'Europe; Poste*), the ancient *Andomatunum*, capital of the Lingones, now an episcopal residence loftily situated on a spur of the *Plateau de Langres*, with 8300 inhab. The cathedral of **St. Mammès*, with its two vast towers is a structure of the 11th and 12th centuries in the transition style from Romanesque to Gothic. *St. Martin*, of the 13th cent., is Gothic; tower of the 18th cent. At the *Porte du Marché* is an admirably preserved **Roman Gateway*. The *Museum* (Place St Didier) contains altars, inscriptions and other antiquities. *Diderot* (d. at Paris in 1784) was born at Langres in 1713. — The three sources of the Marne are situated in a rocky ravine, to the S., near the farm *La Marnotte*.

From stat. *Chalindrey* a line diverges to *Gray* and *Auronne* (p. 275). Then a long tunnel. The line then enters the valley of the *Amance*, which it follows down to the *Saône*. Stat. *Hortes, Charmoy, Laferté-sur-Amance*.

The celebrated baths of **Bourbonne-les-Bains** are situated 12 M. to the N. (diligence in 2 hrs.); sulphureous and saline waters, known to the Romans.

The line soon crosses the *Saône* and ascends on its r. bank. At *Port d'Atelier* the line from *Vesoul* to *Nancy* by *Epinal* diverges, which unites with the Paris and Strasbourg line at stat. *Blainville-la-Grande*.

At stat. *Port-sur-Saône* the valley of the *Saône* is quitted, and the line traverses wooded heights to *Vaivre* and **Vesoul** (6800 inhab.), the busy capital of the Departement *Haute-Saône*, picturesquely situated in the valley of the *Durgeon*. (Branch-line to *Gray*, see above.)

Then three small stations, and several cuttings and tunnels. Towards the l. (N.E.) the *Vosges Mts.* become visible. Stat. *Lure* in the valley of the *Ognon*, was once a considerable abbey. The *Vosges* continue to rise picturesquely on the l.

Belfort (6000 inhab.), a fortress on the *Savoureuse*, was constructed by *Vauban* under Louis XIV.

This is the junction of the line to *Besançon*, which proceeds thence by *Lons le Sautnier* and *Bourg* to *Lyons*, being the most direct line of communication between Strasbourg and Lyons.

Mulhouse, Ger. *Mülhausen* (*Ville de Paris; Lion Rouge; Hôtel de France*, at the station), once a free town of the Germanic Empire, belonging to Switzerland from 1515 to 1798, since then French, is an important manufacturing town on the *Rhine-Rhone Canal*, with upwards of 40,000 inhab. Several branches of the Ill traverse the town. The *Société Commerciale* possesses nat. history and industrial collections.

The line to **Bâle** now traverses the broad plain of the Rhine; to the r. vine-clad hills; to the l. in the distance the mountains of the Black Forest, among which the Blauen is the most conspicuous. *St. Louis* is the last French stat. To the l. on the Rhine is situated the former fortress of *Hünningen*, constructed by Vauban in 1679, dismantled by the Austrians in 1815.

Bâle (**Trois Rois*, on the Rhine. At the central station: **Schweizerhof*; **Sauvage*; **Cicogne*; **Couronne* and *Tête*, on the Rhine; *Poste*; *Cygne*), see *Baedeker's Switzerland*.

53. From Paris to Neuchâtel by Dijon.

Express to *Dijon* in 6½, ordinary trains in 10 hrs.; fares 35 fr. 30, 26 fr. 45, 19 fr. 40. Express from *Dijon* to *Neuchâtel* in 6¾, ordinary trains in 8½ hrs.; fares 15 fr. 20, 11 fr. 95, 8 fr. 75. Station in the Boulevard Mazas, comp. p. 24.

As far as *Fontainebleau* see p. 196. Next stat. *Thomery*, celebrated for its luscious grapes (Chasselas de Fontainebleau). Stat. *Moret*, a venerable town on the *Loing*, which here falls into the Seine, possesses a Gothic church of the 13th cent. and a ruined chateau once occupied by Sully. (Railway hence to *Montargis*, *Nevers*, *Moulins* and *Vichy*.)

The line crosses the valley of the *Loing* by a viaduct of 30 arches. Stat. *St. Mammès*; then *Montereau* (*Grand Monarque*), picturesquely situated at the confluence of the Seine and *Yonne*. Here on Feb. 18th, 1814. Napoleon gained his last victory over the Allies and the Prince of Wirtemberg. (Branch-line to *Flamboy*, p. 270, stat. on the Paris and Troyes line.)

The train ascends the broad and well cultivated valley of the *Yonne*. **Sens** (*Hôtel de l'Ecu*), the ancient capital of the *Senones*, who under Brennus plundered Rome (B.C. 390), the *Agedincum* of the Romans, is now a quiet and clean town with 12,000 inhab. The early Gothic **Cathedral* (St. Etienne) dates from the 12th cent.; magnificent S. Portal in the Flamboyant style. Ancient stained glass and several monuments in the choir. The episcopal vestments and other relics of Thomas à Becket, who sought an asylum at Sens in 1164, are shown. The cathedral bells are among the finest in France, one of them weighing upwards of 17 tons.

Joigny (*Duc de Bourgogne*), the *Joviniacum* of the Romans, is a picturesque and ancient town (6000 inhab.) on the *Yonne*. Next stat. *La Roche*.

From *La Roche* by a branch-line in 52 min. to *Auxerre* (*Hôtel du Léopard*), capital (13,000 inhab.) of the Department of the *Yonne*, possessing several good churches, especially the late Gothic cathedral. *Chablis*, well known for its wines, lies between Auxerre and Tonnerre (see below). 13½ M. to the E. of the former.

Near *La Roche* the line crosses the *Yonne*, into which the *Armançon* here empties itself, and follows the latter river and the *Canal de Bourgogne*, connecting the Seine and *Saône*.

About 6 M. from *St. Florentin* is the Cistercian Abbey of *Pontigny*, where Thomas à Becket passed two years of his exile. Langton, archbishop of Canterbury, banished by John, and other English prelates have also sought a retreat within its walls.

Tonnerre (*Lion d'Or*; **Rail. Restaurant*), picturesquely situated on the Armançon, a town with 5000 inhab., possesses a monument to the minister Louvois (d. 1691). The church of *St. Pierre*, on an eminence above the town, commands a pleasing prospect.

Stat. *Tanlay* possesses a fine château in the Renaissance style, founded by the brother of Admiral Coligny, the chief victim of St. Bartholomew's Night, who with the Prince de Condé and other Huguenot leaders held meetings in one of the apartments. Then a tunnel, 540 yds. in length; bridge over the Armançon; tunnel 1020 yds. long, and the canal and Armançon are again crossed. From stat. *Nuits-sous-Ravières* a branch line to *Châtillon-sur-Seine* and *Bricon* (p. 271). *Montbard*, birth-place (1707) of the naturalist Buffon (d. at Paris in 1788), contains his château and a monument to his memory.

Beyond stat. *Blaisy-Bas* the line penetrates the culminating ridge, or watershed (1244 ft.), between the Seine and the Rhone by a long tunnel (2¼ M.). Hence to Dijon a succession of viaducts, cuttings and tunnels. Beyond stat. *Malain*, with its ruined château, the line enters the picturesque valley of the *Ouche*, bounded on the r. by the slopes of the Côte d'Or.

Dijon (*Hôtels de la Cloche, du Parc, du Jura*; *Rail. Restaurant*), the ancient capital of Burgundy, now of the Department of the Côte d'Or (37,000 inhab.), is situated at the confluence of the Ouche and the *Souzon*. During four centuries, until the death of Charles the Bold (1476) the dukes of Burgundy resided here. Their handsome and extensive palace, part of which was fitted up in the last century as an **Hôtel de Ville*, is still an object of interest.

The **Museum*, contiguous to the Hôtel de Ville, contains mediæval relics, ornaments, carved ivory, paintings, engravings etc. The most interesting objects are the magnificent *monuments of the dukes Philippe le Hardi (d. 1404) and Jean sans Peur (d. 1419), and of Margaretha, wife of the latter, formerly in the Chartreuse, afterwards in the church of St. Benigne. They were seriously injured in 1793, but restored in 1828. — In the vicinity are the *Theatre* and the *Palais de Justice*, the latter with a façade in the Renaissance style.

The cathedral of *St. Benigne* is a Gothic edifice of the 13th and 14th centuries. The church of **Notre Dame* is a fine specimen of pure Gothic of the 14th cent., the E. side especially worthy of attention. *St. Michel*, consecrated in 1529, is in the Renaissance style.

The castle, now half in ruins, was constructed by Louis XI. (1478—1512) after the union of Burgundy with France and was afterwards employed as a state-prison. The former *Carthusian Monastery*, of which a few fragments still remain, is now a lunatic asylum.

The town possesses a number of handsome houses in the Renaissance style, especially interesting to the professional. The former ramparts have been converted into promenades. — Dijon is the nucleus of the wine-traffic of Upper Burgundy; the growths of *Gevroy* (which yields the delicious *Chambertin*), *Vougeot*, *Nuits*, and *Beaune* are the most celebrated (comp. p. 276).

At Dijon the railway to Macon (p. 276) diverges to the r. The line now described follows the l. bank of the Ouche. Near the small fortress of *Auxonne* the line crosses the *Saône*. After stat. *Champvans* a long tunnel (885 yds.)

Dôle (*Ville de Lyon*; *Ville de Genève*), with 11,000 inhab., formerly the capital of *Franche Comté*, is picturesquely situated on the *Doubs* and the *Rhone-Rhine-Canal*. The esplanade of St. Maurice commands a fine view of the Jura Mts. and Mont Blanc in the extreme distance to the r. Branch-line hence to *Besançon*.

The canal and the river are now crossed and the valley of the *Loue* entered, on the side of the wooded hills of *Forêt de Chaux*. Stat. *Arc-Senans*, two villages with a saline-spring, is the junction for the Belfort, *Besançon* and *Lyons* line (p. 276), which again diverges to the r. at the next stat. *Mouchard*. To the l. a branch line to *Salins*.

The line now penetrates the valleys of the Jura. Numerous viaducts and tunnels. Stat. *Arbois* (*Pomme d'Or*), a pleasant town (6000 inhab.) on the *Cuisance* in a wine-growing district, was the birth-place (1761) of Pichegru. *Mesnay*, a large village on the opposite bank of the *Cuisance*, possesses an extensive paper-manufactory. Then several small stations.

Pontarlier (*Hôtel National*; *Croix Blanche*), a small town (5000 inhab.), on the *Doubs*, is the last French station of importance. Custom-house formalities for those entering France.

The line follows the l. bank of the *Doubs* and crosses the river near the fortified pass of *La Cluse*. To the r., on a rock 600 ft. in height, is situated the **Fort de Joux**, where Mirabeau, Toussaint Louverture and several other well-known characters were once confined. To the l., on a still loftier rock, rises a new fort. To the l. the church of *St. Pierre de la Cluse*. *Les Verrières de Joux* (2829 ft.) is the last French, and *Les Verrières Suisses* the first Swiss station.

Beyond *Les Verrières* the line reaches the culminating point (*Col des Verrières*, 2890 ft.) between the *Doubs* and the *Reuse*.

Then two tunnels; to the r. far below is *St. Sulpice* where the *Reuse* rises in considerable volume. Two viaducts and another tunnel (560 yds.).

Stat. *Boveresse* lies high above the village and commands a pleasant view of the animated *Val de Travers*. On the opposite bank of the *Reuse* lies *Moliers* (Maison Commune), where Rousseau wrote his "*Lettres de la Montagne*". Then to the r. *Fleurier* (Couronne), a small town of some importance with considerable watch-manufactories.

The line gradually descends to stat. *Couvet* (Ecu), a picturesque town, and stat. *Travers*.

To the r. rises the *Creux du Vent* (4510 ft.), which may be ascended hence or from *Noiraigue*. On the summit is a crater in the form of a horse-shoe opening towards the N.E., about 500 ft. in depth, and $2\frac{1}{2}$ M. in circumference. When the weather changes this crater becomes filled with white vapour, resembling a vast boiling cauldron.

Stat. *Noiraigue*. The *Val de Travers* here terminates and the line enters a narrow ravine, traversed by the *Reuse*. Frequent tunnels and viaducts. At *Troisrods*, where the ravine is quitted, the extensive viaduct of the line to *Yverdon* is perceived far below to the r. A striking prospect is now obtained to the r. of the Lake of *Neuchâtel* and the Alps. The line descends gradually to stat. *Auvernier*, the junction for *Yverdon*; it then crosses the *Ravine of Serrières* (village of *Serrières* to the r. on the lake below) by a lofty viaduct and finally reaches the station, situated high above the town, of

Neuchâtel (**Hôtel Bellevue*, in an open situation on the lake, omnibus $\frac{3}{4}$ fr.; **Hôtel des Alpes*, near the lake; **Faucon*, in the town; *Hôtel du Lac*, on the lake, moderate; *Hôtel du Commerce* near the post-office); see *Baedeker's Switzerland*.

54. From Paris to Geneva by Macon, Ambérieu and Culoz.

Express to *Macon* in $9\frac{1}{2}$, ordinary trains in $12\frac{1}{2}$ hrs.; fares 49 fr. 40, 37 fr. 5, 27 fr. 15 c. From *Macon* to *Geneva* by express in $5\frac{1}{2}$, ordinary trains in 7 hrs.; fares 20 fr. 60, 15 fr. 45, 11 fr. 35 c. Station in the Boulevard Mazas, comp. p. 24.

As far as *Dijon* see p. 273. The line to *Macon* crosses the *Ouche* and the *Canal de Bourgogne* (p. 273) and skirts the base of the sunny vineyards of the *Côte d'Or*, which extend almost the entire distance from *Dijon* to *Châlons* and produce the choicest qualities of the Burgundy wines (*Chambertin*, *Clos de Bèze*, *Clos de Vougeot*, *Romanée*, *Tâche*, *Nuits*, *Beaune* etc.). To the r. of stat. *Corgoloin* is the village of *Aloxe*, another well-known wine producing place (*Corton*, *Charlemagne*, *Clos du Roi*). Stat. *Beaune*, with 11,000 inhab., on the *Bouzoise*, a town with several Gothic edifices and a monument of the mathematician *Monge*, who was born here in 1746 (d. 1818).

From stat. *Chagny* a branch-line diverges to *Creuzot*. The line passes under the *Canal du Centre*, which connects the Saône and the Loire, by means of a tunnel, intersects the *Col de Chagny* and enters the valley of the *Thalie*.

Chalons-sur-Saône (*Trois Faisans; Hôtel du Chevreuil; Hôtel de l'Europe*) with 19,000 inhab., the *Cabillonum* of the Romans, is situated at the junction of the *Canal du Centre* with the Saône, which is here navigated by steamboats (to Lyons in 5—6 hrs.). The town contains little to detain the traveller. The early Gothic *Cathedral*, recently restored, exhibits the transition to that style from the Romanesque. (The express trains do not touch Châlons, the branch line to which diverges from the junction *St. Cosme*.)

The line follows the r. bank of the Saône; to the l. in the distance the Jura is visible; to the r. in clear weather the snowy summit of Mont Blanc, 150 M. distant. Stat. *Tournus* (5500 inhab.) possesses a fine abbey-church (*St. Philibert*).

Macon (*Hôtels du Sauvage, des Champs Elysées, de l'Europe; Rail. Restaurant*), capital of the Department of the Saône and the Loire, with 18,000 inhab., is another great focus of the wine-trade. The remains of the early Romanesque cathedral of *St. Vincent* are interesting to architects.

Macon is the junction for Lyons, the line to which diverges to the r. at *St. Clément*. The Saône is now crossed and the Département de l'Ain entered by the r. bank of the *Veyle*; in front and to the l. the Jura Mts. continue to be visible.

Bourg (*Hôtels de l'Europe, du Midi, du Palais*), with 14,000 inhab., the ancient capital of Bresse, is situated on the l. bank of the *Reyzousse*, $\frac{3}{4}$ M. from the station. The church of *Notre Dame de Bourg*, erected from the 15th to the 17th cent. in a variety of styles, contains several pictures, sculpture and fine wood-carving. On the promenade *Le Bastion* is a **Monument of Bichat* (d. 1802), who once studied at Bourg, by David d'Angers. The house in which *Lalnade* (d. at Paris in 1807) was born is indicated by a tablet. — Bourg is the junction for Lyons, Mouchard, Besançon and Mulhouse, the direct line between Lyons and Strasbourg.

The celebrated **Church of Brou*, in the florid Gothic style, erected in 1511—36 by Margaret of Austria, regent of the Netherlands, is situated $\frac{1}{2}$ M. from the town. It contains the sumptuous **Monuments of the foundress*, her husband *Philibert*, Duke of Savoy, and her mother-in-law *Margaret of Bourbon*. Her well-known motto: "*Fortune infortune forte une*" may be seen in different parts of the church.

The line intersects the forest of *Seillon*. Near stat. *Pont d'Ain* the Ain is crossed.

Amბერიუ, a pleasant little town on the *Albarine*, situated at the base of the Jura Mts., is the junction for Lyons.

The valley of the Albarine is now ascended. To the l. the ruined châteaux of *Vieux-Mont-Ferrand* and *St. Germain*. The valley which soon becomes wilder and more imposing, is quitted at stat. *Tenay*. Beyond stat. *Rossillon* a tunnel (587 yds.); then to the r. the lakes of *Pugieu*. The line enters the *Valley of the Rhone* at

Stat. **Culoz**, junction for *Chambéry* and *St. Michel* (Susa and Turin), at the S. base of the *Colombier* (4700 ft.), which is occasionally ascended for the sake of the view.

The broad, marshy valley of the Rhone is next traversed. Stat. *Seyssel* lies on both banks of the river, which is here crossed by a double suspension-bridge. To the r., on the opposite bank, the loftily situated church of *Bassy*. Near stat. *Pyrimont* are mines of asphalt. Then four tunnels.

Stat. **Bellegarde** (*Poste*), at the entrance of the valley of the *Valserine*, is the last French station. Custom-house formalities for travellers entering France.

Above the influx of the *Valserine*, $\frac{3}{4}$ M. from the *Hôtel de la Poste*, is the so-called **Perte du Rhône**. When the river is low, the water is "lost" in a rocky gulf, which however has been considerably widened by blasting. These rocks are covered when the stream is high.

Immediately beyond *Bellegarde* the train crosses the great *Valserine Viaduct* (to the r. far below is the bridge of the road) and enters the long *Crédo Tunnel* ($2\frac{1}{3}$ M.). The rocky ravine next traversed is bounded by *Mont Vuache* (3475 ft.) on the r. and the *Jura* (*Les Grandes Crêtes*; *Col de Farges* etc.) on the l. The *Fort de l'Ecluse* high above on the l., completely commands this defile. Several small stations, then

Geneva (On the l. bank: **Métropole*; **Ecu de Genève*; **Couronne*. — **Hôtel de la Poste* and **Hôtel du Rhône*, moderate. — On the right bank: **Hôtel des Bergues*; d'Angleterre: *Victoria, Genève*) see *Baedeker's Switzerland*.

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List of Names in the Plan.

The plan is divided into three sections, the upper red, the central white, and the lower blue. Each section contains 14 squares, to which the three columns of numbers refer. Thus, for example, the *Rue de l'Abbaye* is in the 6th square of the white (central) section; the *Rue d'Abbeville* in the 8th square of the red (upper) section, and so on.

The numbers of the houses, in streets parallel to the Seine, range from E. to W.; in the streets at right angles to these, they commence from the river, the even on the right, the uneven on the left. No. 1 of the *Rue de la Monnaie*, as well as No. 1 of the *Rue Dauphine*, are therefore contiguous to the Pont Neuf on their respective sides of the river.

	R. W. B.		R. W. B.
Abbaye, place de l' . . .	8	Amandiers, imp. des (Belle-	
—, de l' . . .	6	ville) . . .	13
Abbaye-aux-Bois, égl. de l' . . .	6	—, des (Belleville) . . .	13
Abbé de l'Épée, de l' . . .	8	— -Popincourt, des . . .	11
Abbeville, d' . . .	8	Ambassade d'Angleterre . . .	5
Aboukir, d' . . .	7	— d'Autriche . . .	6
Acacias, pass. des (Vaugi-	3	— de Prusse . . .	5
—, des (Montmartre) . . .	8	— de Russie . . .	6
—, des (les Ternes) . . .	2	Amboise, d' . . .	7
Affaires Etrangères, mini-	3	Ambroise, église St- . . .	11
stère des . . .	3	—, impasse St- . . .	11
Aïre . . .	10	—, St- . . .	11
Agricole, école . . .	5	Ambroise-Paré . . .	10
Agriculture, ministère de l' . . .	5	Amélie . . .	3
Aguesseau, d' . . .	5	Amélot . . .	9
Aignan, Hôtel St- . . .	9	Ampère . . .	4
Alain-Chartier . . .	2	Amsterdam, d' . . .	6
Albe, d' . . .	3	Anastase, Ste- . . .	9
Alboub . . .	9	Anatomie, Amphithéâtre d' . . .	10
Alexandre, passage . . .	4	Ancienne-Comédie, de l' . . .	8
Alger, d' . . .	5	André, chapelle St- . . .	5
Alibert . . .	9	—, Saint-(Charonne) . . .	13
Alice, villa Sainte- . . .	5	—, Saint- (Montmartre) . . .	8
Aliénés, asile d' . . .	7	— -des-Arts, place St- . . .	8
Aligre, d' . . .	12	— -des-Arts, St- . . .	8
Allemagne, d' . . .	12	Anglais, des . . .	7
Alleray, place d' . . .	3	Angoulême-du-Temple, d' . . .	11
—, d' . . .	3	Anjou, quai d' . . .	10
Alma, avenue de l' . . .	3	Anjou-Saint-Honoré, d' . . .	5
—, passage de l' . . .	3	Anjou au Marais, d' . . .	9
—, pont de l' . . .	3	Anne, Sainte- (Bercy) . . .	11
Alouettes, des . . .	12	— -Popincourt, pass. Ste- . . .	11
Amandiers, boulevard des . . .	11	—, Ste- . . .	7
—, cité des (Charonne) . . .	13	Annelets, des . . .	14
		Antin, avenue d' . . .	3

	R. W. E.			R. W. E.
Antin, cité d'	5		Barbe, église Sainte-	8
—, impasse d'	3		—, Sainte-	7
—, d'	5		Barbet-de-Jouy	4
Antoine, St-	10		Barbette	9
—, du Faubourg-St-	12		Bargue	4
—, hôpital Saint-	12		Barouillère, de la	6
—, passage St-	12		Barres, des	10
Apolline, Ste-	9		Barrière-des-Gobelins, de la	9
Aqueduc, de l'	10		Barthélemi, cité	13
Arago, boulevard	7		Barthélemi	4
Arbalète, de l'	8		Basfroi	12
Arbre-Sec, de l'	7		Basse (Passy)	1
Arc de Triomphe du Car-			— -du-Transit	2
roussel	5		— -Vignolles, des	14
— — de l'Etoile	1		Bassins, des	1
Arcade, passage de l'	5		Bastille, place de la	10
Archevêché, palais de l'	3		Batignollaises, des	6
—, pont de l'	8		Batignolles, boulevard des	6
—, quai de l'	8		Battoir, du	10
Archives de l'Empire	9		Baume, de la	3
Arcole, pont d'	8		Bausset	2
Arcole, d'	8		Bayard	3
Argenson d'	5		Bayen	2
Argenteuil, d'	5		Beaumont	9
Arnaud, de St-	5		Beauce, de	9
Arras, d'	8		Beaucour, impasse	4
Arrivée, de l'	6		Beau-Grenelle, place	2
Arsenal, gare de l'	10		Beauharnais, cité	14
Arsenal, place de l'	10		Beaujolais-St-Honoré, de	7
Artillerie, Dépôt d'	6		— -Marais	9
Arts, passage des	5		Beaujon, cité	1
—, pont des	7		—, hôpital	4
— et-Métiers, Square des	9		Beaujon	1
Asile, passage de l'	11		Beaumarchais, boulevard	9
Assas, impasse d'	6		Beaune, de	5
Assises publiques	7		—, de (Bercy)	12
Assomption, église de l'	5		Beauregard-Bonne-Nouvelle	7
Astorg, d'	5		Beaurepaire	7
Auber	5		Beautreillis	10
Aubert, passage	7		Beauveau, place	12
Aubry-le-Boucher	7		Beaux-Arts, école des	5
Auger	14		— -Arts, des	8
Augustin, église Saint-	6		Beethoven	1
Augustins, quai des Grands-	8		Beccaria, de	12
—, des Grands-	8		Bel-Air, avenue du	14
Aumale, d'	8		Belle-Chasse, de	5
Austerlitz, boulevard d'	12		Bellefond, de	8
—, pont d'	10		Belleville	12
—, quai d'	11		—, boulevard de	11
Babylone, de	6		Bellevue, de (Belleville)	14
Bac, du	5		Bellièvre	11
— -d'Asnières, du	4		Bel-Respiro, du	1
Baduel, cour	12		Belzunce	8
Bagneux, de	6		Bénard (Batignolles)	6
Baillet	7		— (Montrouge)	5
Bailleul	7		Benoît-St-Germain, St-	6
Ballettes, des	14		Béranger	9
Balzac	3		Bercy, boulevard de	12
Banque de France	7		—, pont de	12
—, de la	7		—, port de	13
Banquier, du	9		—, quai de	11

R. W. B.

R. W. B.

Bercy, de		12	Boucher		7
Berger	7		Boucherie-des-Inval., de la		3
Bergère, cité	7		Bouchet, impasse	12	
Bergère	7		Boudreau	5	
Berlin, de	6		Bouffes Parisiens	7	
Bernard, impasse St-	12		Boufflers, cité		9
—, passage St-	12		Boulangers, des		10
—, quai St-		10	Boulard		5
—, St-	12		Bouleta, des		14
Bernardins, des	8		Boulevard, du	6	
Berri-St-Honoré, de	1		Boulogne, de	6	
Berryer, cité	5		Bouloy, du		7
Berthaud, impasse	9		Bouquet-de-Longchamp, du		1
Berthe	8		Bourbon, quai	10	
Bertholet		8	Bourbon, passage		1
Bertin-Poirée	7		Bourdon, boulevard	10	
Bertrand, cité	11		Bourdonnais, impasse des	7	
Beslay, impasse	11		Bourdonnais, des	7	
Béthune, quai de	10		Bouret	12	
Beudant	4		Bourgogne, de	5	
Beuret		4	Bourgogne, de (Bercy)		12
Beurrière	6		Boursault	6	
Bibliothèque Impériale	7		Boursault (Batignolles)	6	
— Sainte-Geneviève		8	Bourse, palais de la	7	
Bichat	9		Bourse, place de la	7	
Bienfaisance, de la	6		Bourse, de la	7	
Bièvre, de	8		Bourtibourg		9
Billettes, des	9		Bouvines, avenue de	14	
Billy, quai de	1		Brady, passage	9	
Biot	6		Brancion		3
Birague, de	10		Brantôme		9
Biscornet	12		Braque, de		9
Bizet	1		Bras-d'Or, cour du	12	
Blanche	6		Bréa, de		6
—, cité		3	Brèche-aux-Loups, ruelle		14
—, place	6		de la		
Blancs-Manteaux, des	9		Bréda	8	
Bleue	7		Brémontier	4	
Blomet		4	Bretagne, de		9
Blondel	9		Breteuil, avenue de	4	4
Blottière		3	Breteuil, place de		4
Bochard-de-Saron	8		Bretonvilliers, de	10	
Boieldieu, place	7		Brey	2	
Bois, des (Belleville)	14		Brézin		5
—, du (Charonne)	14		Briare, passage	8	
— de l'Orme, du	14		Brissac, de	10	
Boissière	1		Bruant		9
Boissy-d'Anglas	5		Bruxelles, de	6	
Bon, Saint-	7		Bucherie, de la		8
Bonaparte, lycée	5		Buci, de		8
Bonaparte	6		Buffault	8	
Bondy, de	9		Buffon, de		10
Bonne-Graine, passage de la	12		Bugeaud, avenue	1	
Bonne-Nouvelle, boulevard	7		Buisson-Saint-Louis, du	11	
Bons-Enfants, des	7		Butte-Chaumont, de la	10	
Bons-Hommes, des	1		Buttes, des		14
Bordeaux, de		12	Buttes-Chaumont, Parc des	12	
Borrégo, du	13		Buzelin, passage	12	
Bosquet, avenue		4	Cadet	7	
Bossuet, de	10		Cadran, impasse du	8	
Bouchardon	9		Caire, passage du	7	

R. W. B.		R. W. B.	
Caire, place du	7	Champ-de-Mars, le	2
—, du	7	—, gare du	2
Caisse d'Epargne, adminis-		—, du	4
tration de la	7	Champagne, de (Halle aux	
Calais, impasse de	13	Vins)	10
—, de (Belleville)	13	Champs, des	13
—, de	6	Champs-Élysées, aven. des	3
Cambacérés	3	—, Rond-Point des	3
Cambronne, place	4	Chanaleilles	6
Cambronne	4	Chancellerie de France	5
Campagne-Première	6	Change, pont au	8
Campo-Formio, de	9	Chanoinesse	8
Canal-Saint-Martin, du	10	Chantier, passage du	12
Canettes, des	6	Chapelle expiatoire	5
Capucines, boulevard des	5	Chapelle, boulevard de la	10
Cardinal-Lemoine, du	10	Chapelle, cité de la	5
Cardinet	4	Chapelle, place de la	10
Carlier, impasse	3	Chapon	9
Carmélites, chapelle des	4	Chaptal	6
Carmes, couvent des	6	Chaptal, collège	6
Carmes, des	8	Charbonnière, de la	10
Carnot	6	Charbonniers - St - Antoine,	
Caroline, passage	6	des	12
Caroline (Batignolles)	6	Charenton, porte de	13
Caroline (Belleville)	11	Charenton, de	12
Carpentier	6	Charenton, de (Bercy)	13
Carrière, de la	8	Charité, hôpital de la	6
Carrières, chemin des	12	Charlemagne, lycée	10
Carrières, des	13	Charlemagne	10
Carrousel, place du	5	Charles, avenue St-	2
Carrousel, pont du	5	Charles, passage St-	4
Cascades, des	13	Charles V	10
Casimir-Delavigne	8	Charlot	9
Casimir-Périer	5	Charonne, boulevard de	14
Cassette	6	Charonne, de	12
Cassini	7	Charonne, de (Belleville)	13
Castellane, de	5	Charonne, Petit	14
Castex	10	Chartière	8
Castiglione, de	5	Chartres, de (La Chapelle)	
Catherine, Ste-	8	Château, du (Montrouge)	10
Caumartin	5	Chateaubriand, de	3
Cécile, Ste-	7	Château-d'Eau, le	9
Célestins, caserne des	10	Château-d'Eau, du	9
Célestins, quai des	10	Château-Landon, de	10
Cels	5	Châtelet, place du	7
Cendriers, des	13	Chaudron	10
Censier	10	Chaudron (Belleville)	13
Centre, du	3	Chaume, du	9
Centre, du (Charonne)	14	Chaussée-d'Antin, de la	5
Cerisaie, de la	10	Chaussée-de-Clingnancourt	8
Chabannais, de	7	Chaussée-du-Maine, aven.	
Chabrol, impasse	6	de la	6
Chabrol (Grenelle)	2	Chausson, impasse	9
Chabrol	10	Chauveau-Lagarde	5
Chaillot, de	1	Chauvelot	4
Chaise, de la	6	Chazelle	4
Chalgrin	1	Chemin-de-Fer, du	4
Chaligny	12	Chemin-Vert, du	11
Châlons, de	12	Chêne-Vert, cour du	12
Champ-de-l'Alouette, du	7	Cherche-Midi, du	6
Champ-d'Asile, du	5	Cheroy	6

R. W. B.

R. W. B.

Cheval-Blanc, passage du	12	Commerce, Tribunal de	8
Chevaliers, impasse des	13	Commines	9
Chevert	4	Compans	14
Chevreuse, de		Compiègne, de	10
Chine, de la	13	Comptes, cour des	5
Choiseul, passage	7	Concorde, place de la	5
Choiseul, de	7	—, pont de la	5
Choisy, route de	9	Condé	8
Chopinette, de la	11	Conférence, quai de la	3
Chrétien, impasse	12	Conseil d'Etat	5
Christiani	8	Conservatoire des Arts et	
Christine (Passy)	1	Métiers	9
Christine	8	Conservatoire de Musique	7
Cimarosa	1	Conservatoire, du	7
Cimetière-St-Benoît, du	8	Constantine, pont de	10
Cirque de l'Impératrice	3	—, de	8
— Napoléon	9	—, de (Belleville)	12
Cirque, du	3	—, de (Plaisance)	3
Cité, de la	8	Constantinople, de	6
—, île de la	8	Conti, quai de	8
— d'Antin, passage de la	5	Contrescarpe, boulevard	10
Citeaux	12	Copernic	1
Clary, square	5	Copreau	4
Claude-Marais, St-	9	Coq-Héron	7
— Vellefaux	11	Coquenard, cité	7
Clausel	8	Coquillière	7
Clef, de la	10	Corbeau	11
Clément	8	Corbineau	12
Cléry, de	7	Cordelières, des	7
Clichy, boulevard de	6	Cordiers, des	8
—, de	6	Cornes, des	9
—, place de	6	Corps législatif, palais du	5
—, prison pour dettes	6	Cossonnerie, de la	7
Clignancourt, chaussée de	8	Cotte, de	12
Clinique de la Faculté de		Couesnon	5
Médecine	8	Courcelles, boulevard de	4
Clisson	9	—, place de	2
Cloître-Notre-Dame, du	8	—, de (les Ternes)	2
Clos-Payen	7	Couronnes, des (Belleville)	11
Clotaire	8	Cours la Reine	3
Clotilde	8	Courty, de	5
—, église Sainte-	5	Coutellerie, de la	7
Clovis, de	8	Coutures-Saint-Gervais	9
—, impasse	12	Cretet	8
Cluny, hôtel de	8	Crillon, de	10
Cochin, hospice	7	Crimée, de	14
Cœur-de-Vey, impasse	5	Croissant, du	7
Colbert	7	Croix, de la (Bercy)	13
Coligny, de	10	Croix-Boissière, de la	1
Colisée, du	3	Croix-de-la-Bretonnery, St ^e	9
Collège de France	8	Croix-Nivert	2
Colombe, de la	8	Croix-Rouge, de la (Ivry)	11
Colonne de Juillet	8	—, de la (St-Mandé)	14
— Vendôme	5	—, carrefour de la	6
Combes	3	Croix-du-Roule, de la	4
Comète, de la	3	Croulebarbe, de	7
Commandeur, avenue du	5	Crozatier	12
Commerce, cour du	12	Crussol, cité	9
—, cour du	8	Crussol	9
—, du (Bercy)	14	Cujas	8
—, du (Grenelle)	2	Culture-St ^e -Catherine	9

R. W. B.		R. W. B.	
Cure, de la	8	Dôme, du	1
Cuvier	10	Dominique, imp. St-	8
Cygne, du	7	—, pass. St-	3
Cygnés, allée des	2	—, St-	3
Dames, des (Batignolles)	6	Doré, cité	9
Dames, des (Ternes)	2	Douai, de	6
Dames-St-Michel, couvent	8	Douane, de la	9
des	8	—, hôtel de la	9
Dames-St-Thomas, couvent	6	Double, Pont-au-	8
des	6	Dragon, du	6
Dany, impasse	6	Droit, école de	8
Dareau	7	Drouot	7
Daubenton	10	Dubail, passage	9
Daumesnil, place	14	Dubois, impasse	11
Daumesnil, avenue	12	—, passage	7
Dauphin, du	5	Ducouëdic	5
Dauphine, place	8	Duguay-Trouin	6
Dauphine	8	Duguesclin	2
Daval	12	Dulac, passage	4
Debelleye	9	Dulong	4
Déchargeurs, des	7	Duméril	9
Decrès	3	Dumont-d'Urville	1
Delaître	13	Dunkerque, de	10
Delambre	6	Dunois	9
Delamichodière	5	Duperré	8
Delecourt, avenue	2	Dupetit-Thouars	9
Delorme, passage	5	Duphot	5
Delta, du	8	Dupin	6
Demours	2	Dupleix, place	2
Denain, boulevard de	10	Dupleix	2
Denis, boulevard Saint-	9	Dupleix, ruelle	2
—, porte Saint-	9	Dupont, cité	11
—, St-	7	Dupuis	9
Denis-St-Antoine, St-	14	Dupuytren	8
Denis-du-St-Sacrement,	9	Duquesne, avenue	4
église Saint-	9	Duranti	11
Denis, du Faubourg-St-	9	Duras, de	3
Départ, du	6	Duris	13
Département, du	10	Duroc	4
Deprez	3	Dutot	4
Desaix, quai	8	Duvivier	3
Desaix	2	Eaux, passage des	1
Descartes	8	Eaux-de-vie, entrepôt des	10
Descombres	2	Eblé	4
De Séze	5	Echaudé-St-Germain, de l'	8
Désir, passage du	9	Echelle, de l'	5
Désirée	13	Echiquier, de l'	7
Desnouettes	1	Ecluses-Saint-Martin, des	10
Desrenaudes	2	Ecole, impasse de l'	8
Deux-Cousins, impasse des	2	Ecole, quai de l'	7
— -Ecus, des	7	Ecole-de-Médecine, de l'	8
— -Moulins, des	9	Ecole Militaire	4
— -Ponts, des	10	— -Polytechnique, de l'	8
— -Portes-St-Sauveur, d.	7	Ecoles, des	8
— -Portes-St-Jean, des	9	Ecouffes, des	10
— -Sœurs, pass. des	7	Ecuries de l'Empereur	1
Devillas, hospice	6	Ecuries d'Artois, des	3
Didier, Saint-	1	Eglise, de l' (Batignolles)	4
Docks-Napoléon	9	—, de l' (Grenelle)	2
Domat	8	Eglise, place de l'	13
Dombasle	1	Egoût, de l'	6

R. W. B.

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Elisabeth, église Sainte-	9	Favorites, passage des	4
Eloi, église Saint-	14	Félicité, impasse de la	4
Elysée, de l'	3	Femmes-Incurables, hôpital des	6
—, palais de l'	3	Fénelon, de	8
Elysée-des-Beaux-Arts, place de l'	8	Fénoux	2
Embarcadère de Lyon	12	Fer-à-Moulin	10
— du Nord	10	Ferdinand, St-	2
— d'Orléans	10	Ferdinandville, cité	2
— de l'Ouest, rive droite	6	Fermat	5
— de l'Ouest, rive gauche	6	Ferme-de-Gravelle, de la	2
— de Strasbourg	10	Ferme-des-Mathurins, de la	5
— de Vincennes	12	Férou	6
Emeriau	2	Ferronnerie, de la	7
Empereur, avenue de l'	1	Fessart	12
Enfant-Jésus, imp. de l'	4	—, impasse	12
Enfants-Malades, hôp. des	4	Fête, place de la	14
— Trouvés, hospice des	6	Feuillantines, des	8
Enfer, avenue d'	6	Feuillet, passage	10
—, boulevard d'	5	Feydeau	7
—, place d'	5	Fiacre, passage St-	4
—, d'	8	—, St-	7
Enghien, d'	7	Fidélité, de la	9
—, hospice	14	Figuier, du	10
Entrepôt, de l'	9	Filles-du-Calvaire, boulev. des	9
Entrepreneurs, des	2	Filles-du-Calvaire, des	9
Envierges, passage des	13	Filles-Dieu, impasse des	7
Epée-de-Bois, de l'	8	Filles-Saint-Thomas, des	7
Eperon, de l'	8	Finances, ministère des	5
Erard	12	Flandre, de	12
Ermitage, de l'	13	Fleurus, de	6
—, villa de l'	13	Florence	11
Esprit, séminaire Saint-	8	—, de	6
Esquiroi	9	Florentin, St-	5
Essling, avenue d'	2	Foin-au-Marais, du	9
Estrapade, place de l'	8	Folie-Méricourt, de la	11
Estrées, d'	4	Folie-Regnault, de la	13
Etat-Major de la Place	5	Fondari (Vaugirard)	1
Etat-Major, école d'	3	— (Grenelle)	2
Etienne, église Saint-	8	Fontaine, de la	13
— Bonne-Nouvelle, St-	7	Fontaine-St-Georges	6
Etoile, place de l'	2	— Molière, de la	7
—, impasse de l'	1	Fontaine-au-Roi	11
—, place de l'	12	Fontaines, des	9
— d'Or, impasse de l'	12	Fontarabie, de	13
Eugène, église Saint-	7	Fontenoy, place	4
Eugénie, avenue Ste-	1	Forge-Royale, pas. de la	12
—, hôpital Ste-	12	Fortifications, dépôt des	5
—, impasse Ste-	5	Fortin	3
Eupatoria, d'	13	Fossés-St-Bernard, des	10
Europe, place de l'	6	— St-Jacques, des	8
Eustache, église Saint-	7	— St-Marcel, des	9
—, place St-	7	— St-Martin, des	10
Evêque, de l'	5	— du-Temple, des	9
Exposition de 1867	2	— St-Victor, des	8
Eylau, avenue d'	1	Fouarre, du	8
—, place d'	1	Four-St-Germain, du	6
Fabert	3	Fourcy-St-Antoine, de	10
Fargeau, St-	13	Fourneaux, des	4
Fauconnier	10	Fourneaux, passage des	3
Favart	7		

	R. W. B.			R. W. B.	
Fournial	4		Glacière, de la		7
François I ^{er}	3	3	—, de la (Gentilly)		7
—, maison de		3	Gobelins, manufacture des		7
—, place		3	Gobelins, des		7
François-Miron	10		Godefroy		9
François-Xavier, égl. Saint-		4	Godot-de-Mauroy	5	
Francs-Bourgeois, des	9		Gomboust	5	
Franklin, avenue	1		Goutte-d'Or, de la	8	
Frémicourt	2		Goutte-d'Or, passage de la	8	
Fréquel, passage	13		Gouvion St-Cyr, boulevard	2	
Friedland, avenue de	3		Gozlin		6
Frochot	8		Gracieuse, passage		8
Froissard		9	Grammont, de	7	
Fulton		12	Grand-Hôtel	5	
Gabriel, avenue	3		Grand-Saint-Michel, du	10	
Gaillard, cité	6		Grand-Prieuré, du		9
Gaillard, passage	3		Grande-Armée, aven. de la	1	
Gaillon	5		Grande-Chaumiére, de la		6
Gaîté, chemin de la		4	Grande-Pinte, la		13
Gaîté, impasse de la		6	Grande-Rue (Batignolles)	6	
Galande		8	Grande-Truanderie, de la		7
Galilée	1		Grands-Augustins, quai des		8
Gallois, de		11	Grands-Augustins, des		8
Galvani	2		Grange-Batelière, de la	7	
Gambey	11		Grange-aux-Belles, de la	9	
Garancière		8	Gravilliers, des		9
Gare, la		11	Grégoire-de-Tours		8
—, boulevard de la		9	Grenelle, boulevard de	2	4
—, de la		11	—, gare de		2
—, quai de la		11	—Gros-Cailou, pass. de	3	
Gaudelet, impasse	11		—Saint-Germain, de	6	
Gay-Lussac		8	—Saint-Honoré, de	7	
Gaz, du		9	Grenelle, quai de	2	
Geffroy-Didelot, passage	4		Grenier-Saint-Lazare		9
Geneviève, collège Sainte-		8	Grétry	7	
Génie, passage du	14		Greuze		1
Genty, passage		12	Grève, quai de la		10
Geoffroy-Saint-Hilaire		10	Griset, impasse	11	
Geoffroy-Langevin	9		Groult-d'Arcy		2
Geoffroy-Lasnier	10		Guéménée, impasse	10	
Geoffroy-Marie	7		Guénégaud		8
Géorama, du		5	Guerre, bureaux de la	5	
Georges, place St-	8		—, conseil de		6
Georges, St-	8		—, dépôt de la		5
Gérard		7	—, ministère de la		5
Gerbert		2	Guillaume		10
Gerbier	11		—, cour St-	7	
Germain, boulevard St-	8		—, St-		6
—, marché Saint-	8		Guilleminot		5
—l'Auxerrois, église St-	7		Guisarde		6
—l'Auxerrois, St-	7		Guy-Patin	10	
—des-Prés, église Saint-	6		Guy-de-la-Brosse		10
Gerson	8		Guyot	4	
Gervais, église Saint-	10		Haies, des		14
—, St-	9		Halévy	5	
—, le Pré Saint-	14		Hallé		5
Gèvres, quai de	7		Halle au blé		7
Gilles, St-	9		Halle aux vins		10
Ginoux	2		Halle-aux-Veaux, place		10
Gît-le-Cœur	8		Halles centrales		7
Glacière, la		7	Hambourg, de	6	

R. W. B.			R. W. B.		
Hameau, du		1	Industrie, pass. de l' . . .	9	
Hanovre, de	5		—, passage de l'		2
Harlay-du-Palais, de		8	—, place de l'		8
— au-Marais, de		9	Institut, palais et place		
Harpe, de la		8	de l'		7
Harvey		9	Instruction publique, mi-		
Hasard, du		7	nistère de l'		5
Hassard	12		Intendance militaire . . .		5
Haussmann, boulevard . . .	3		Intérieur, ministère de l'	3	
Hautefeuille		8	Invalides, boulevard des		4
Hauteville	7		—, dôme des		4
Hautpoul, d'	14		—, esplanade des		3
Hautes-Gatines, des	13		—, hôtel des		3
— Vignolles, des		14	—, pont des		3
Havre, passage du	5		Irlandais, des		8
—, du (Baïgnolles)	4		Isly, passage d' (Belleville)	13	
—, du	5		—, passage d' (Vaugirard)		1
Haxo	14		—, d'	5	
Hébrards, ruelle des		12	Issy, porte d'		1
Helder, du	7		Italie, boulevard d'		7
Hélène		7	—, place d'		9
Hennel, impasse		12	—, route d'		9
Henri-Chevreau	13		Italiens, boulevard des	7	
Henri IV., quai		10	Jacob		6
Héricart		2	Jacques, boulevard St-		7
Herr		2	—, place St-		7
Hilaire, St-		8	—, St-	8	8
Hippodrome	1		—, du Faubourg-St-		7
Hippolyte, St-		7	Jacques-de-la-Boucherie,		
Homme-Armé, de l'		9	Tour Saint-		7
Honoré, marché Saint- . . .	5		Jardin-des-Plantes		10
—, Saint-	5	5	Jardinets, impasse des		3
—, du Faubourg-St-	3		Jardiniers, des		13
Honoré-Chevalier		6	—, ruelle des		11
Hôpital, boulevard de l' . . .		10	Jardins, des		10
Hôpital militaire		3	—, des (les Ternes)	1	
Hôpital-St-Louis, de l' . . .	9		Jarente, de		10
Horloge, cour de l'	6		Javel, de		2
—, quai de l'		8	Jean-Baptiste, église St-		2
Hôtel-Colbert, de l'		8	Jean-Bart		6
Hôtel-Dieu		8	Jean-Beausire		10
Hôtel du Louvre		7	Jean-de-Beauvais		8
Hôtel-de-Ville		10	Jean-Goujon		3
— de-Ville, avenue de l' . .	6		Jean-Jacques-Rousseau . .		7
— de-Ville, place de l' . . .		7	Jean-Lantier		7
— de-Ville, de l'		10	Jeanne		3
Houdart		13	Jeanne-d'Arc		9
Houdon		8	Jeanne-d'Arc, place		9
Huchette, de la		8	Jemmappes, quai de		9
Humboldt		7	Jessaint, de	10	
Hyacinthe-St-Honoré, St- . .	5		Jeunes-Aveugles, hôpital		
Iéna, avenue d'	1	1	des		4
—, pont d'		1	Jeunes-Détenus, prison des		11
—, d'		3	Jeûneurs, des		7
Ile-Louviers, de l'		10	Joinville, passage	12	
Immaculée Conception, Col-			Jolivet		6
lège de l'		1	Joquelet	7	
Impératrice, avenue de l' . .	1		Joseph, chapelle Saint-	11	
Imprimerie Impériale	9		— cour St-		12
Incurables Femmes, hosp. des	6		— St-	7	
— Hommes, hospice des . . .		11	Joséphine, avenue	1	

R. W. B.			R. W. B.		
Joubert	5		Lavandières, des	7	
Jouffroy	4		Lavoisier	5	
—, passage	7		La Vrillière, de	7	
Jour, du	7		Lazare, prison St-	9	
Jouy, de	10		Lazare, St-	5	
Juge	2		Lazaristes, couvent des	6	
Juifs, des	10		Lebouis	5	
Juillet	13		Lebouteux	4	
Jules-César	12		Leclerc	7	
Julien-Lacroix	12		Lécluse	6	
Julienne	7		Lesourbe	2	
Jussienne, de la	7		Lefèvre, boulevard	1	
Jussieu, de	10		Legendre	4	
Justice, ministère de la	5		Legraverend	12	
—, palais de	8		Lemaire, passage	2	
Kabylie, de	10		Lemière, cité	14	
Keller	12		Lemoine, passage	3	
Keppler	1		Lenoir-Saint-Antoine	12	
Kléber	2		Léonidas, passage	5	
Kutzner, passage	11		Léonie	6	
Labie	2		— (Montmartre)	8	
Laborde, marché	4		—, villa Ste-	5	
Labourdonnaie, avenue de	4		Léopold	11	
Labruyère, de	8		Lepage, passage	12	
Lacépède, de	10		Le Peletier	7	
Lacuée, avenue	12	10	—, quai	8	
Lafayette, passage de	10		Lepeu	12	
—, place de	8		Lepic	6	
—, de	7		Leprince, hospice	3	
Laferrière, passage	8		Le Regrattier	10	
Laffitte	7		Leroux	1	
Lagny, de	14		Lesage	11	
Lahire	9		Lesdiguères, de	10	
Lalande	5		Lesueur	1	
Lallier	8		Letellier	2	2
Lamare	2		Leu, église St-	7	
Lamartine	8		Levert, passage	12	
Lambert, église St-	2		Lévis, place de	4	
—, St-	1		—, de	4	
Lamotte-Piquet, avenue de	4		Lévisse	8	
Lancette, de la	14		Libert	14	
Lanery, de	9		Lilas, des	14	
Landrieux, passage	3		—, ruelle des	11	
Languedoc, du	10		Lille, de	5	
Lapérouse	1		Limace, de la	7	
Laplace	8		Linné	10	
La Quintinie	4		Linois	2	
Lariboisière, hôpital	10		Lions-Saint-Paul, des	10	
Laroche	11		Lisbonne, de	4	
La Rochefoucauld, hospice	5		Lobau, place	10	
—, de (Montrouge)	5		Lobineau	8	
—, de	6		Lodi, de	8	
Larrey	8		Loire, quai de la	12	
Las Cases	5		Lombards, des	7	
Lathuille, passage	6		Londres, cité de	6	
Latour-Maubourg, boulev.	3		—, de	6	
Laugier	2		Longchamp, de	1	
Laurent, St-	9		Lord-Byron	1	
Lauriston	1		Louis, église St-	5	4
Lauzin	11		—, hôpital Saint-	9	
Laval, de	8		—, île Saint-	10	

R. W. B.

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Louis, pass. St.	13	Malaquais, quai	5
Louis, pont St.	10	Malar	3
Louis, St- (Bercy)	11	Malesherbes, boulevard	5
Louis, St- (Grenelle)	2	—, cité	8
Louis, St- (Plaisance)	3	—, cité	4
Louis-en-l'Île, St.	10	—, place de	4
Louis-le-Grand, lycée	8	Malher	10
Louis-le-Grand	5	Malte, de	9
Louis-Philippe (passage)	12	Mandar	7
Louis-Philippe, pont	10	Mandé, avenue de St.	14
Louis-Philippe	10	Mansart	6
Lourcine, hôpital de	7	Marais, des	9
—, de	8	Marbeuf, avenue	3
Lourmel	2	Marbeuf	3
Louvain, de (Belleville)	13	Marc, St.	7
—, de (les Ternes)	2	Marcel, boulevard St.	10
Louvois, de	7	—, chapelle Saint-	10
Louvre, palais du	7	Marcés, impasse	11
—, place du	7	Marché, du	2
—, quai du	7	— d'Aguesseau, du	5
—, du	7	— aux-Chevaux, av. du	10
Lowendal, avenue de	4	— Saint-Honoré, du	5
Lubeck, de	1	— Neuf, quai du	8
Lucie, Ste-	2	— des Patriarches, place	8
Lune, de la	7	du	8
Luxembourg, avenue du	8	Mare, de la	13
—, jardin du	8	Marguerite, église Sainte	12
—, palais du	8	Marguerite-St-Antoine, Ste-	12
—, de	5	Marie, Ste- (Ternes)	2
—, Petit	8	—, Ste- (Grenelle)	2
Lyon, de	12	— St-Antoine, cour Ste-	12
Lyonnais, des	8	— St-Antoine, pass. Ste-	12
Mabille, jardin	3	— du Temple, pass. Ste-	12
Mabillon	8	Marie, pont	10
Mâcon, de	11	Marie-Antoinette	8
Maçons, des	8	Marie-Stuart	7
Madame, de	6	Marie-Thérèse, hospice	5
—, de	14	Marignan, de	3
Madeleine, boulevard de la	5	Marigny, avenue	3
—, église de la	5	Marine, ministère de la	5
—, place de la	5	Marivaux, de	7
Madelonnettes, prison des	5	Marmontel	1
Mademoiselle, de	2	Marquefoy	10
Madrid, de	6	Marseille, de	9
Magdebourg, de	1	Martel	9
Magenta, boulevard de	9	Martignac, de	5
—, de	3	Martin	10
Magloire	7	—, St-	9
Magnan	9	—, boulevard St-	9
Maillot, porte	2	—, canal Saint-	9
Main-d'Or, passage de la	12	—, église Saint-	9
Maine, avenue du	6	—, porte Saint-	9
—, impasse du	6	—, du Faubourg-St-	9
—, place du	6	Martyrs, des	8
Mairie, de la	8	Masseran	4
—, place de la	2	Maternité, hospice de la	8
Maison-Dieu	5	Mathurins-St-Jacques, des	8
Maison-Neuve, cité	13	Matignon, avenue de	3
Maître-Albert	8	Matignon de	3
Malakoff, avenue de	1	Maubert, place	8
—, impasse	1	Maubeuge, de	8

R. W. B.		R. W. B.	
Maublanc	2	Molay	9
Mauconseil	7	Molière	8
Maur, cité Saint-	11	Monceau, de	3
—, cour St-	11	—, parc de	4
—, St-	11	Moncey	6
—, St-Germain, St-	6	Mondétour	7
—, du	9	Monge	8
Maurice, passage	11	Monjol	12
Maurice-Meyer	7	Monnaie, de la	7
Mayet	6	Monnaies, hôtel des	8
Mayran	8	Monsieur, de	4
Mazagran (Plaisance)	6	Monsieur-le-Prince	8
Mazagran	7	Montagne - St ^e - Geneviève,	
Mazarine	8	de la	8
Mazas, boulevard	14	Montagnes, des (Les Ternes)	11
—, place	10	—, des (Belleville)	2
—, prison	12	Montaigne, avenue	3
Meaux	12	—, de	3
Méchain	7	Montebello, quai	8
Médard, église Saint	8	Montempoivre, chemin de	14
—, St-	5	Montesquieu	7
Médéah	6	Montfaucon	8
Médecine, Ecole de	6	Montgallet	14
Médecis, de	8	Montholon, de	8
Mégisserie, quai de la	7	—, square	8
Ménages, hospice des	6	Montmartel	13
Ménars	7	Montmartre	7
Ménilmontant	13	—, boulevard	7
—, boulev. de	13	—, cimetière du	6
—, passage	11	—, du Faubourg-	7
—, place	13	Montmorency, de	9
Mercier	7	Montorgueil	7
Merlin	11	Mont-Parnasse, boulevard	6
Merry, église Saint-	7	—, cimetière du	6
Meslay	9	—, du	6
Mesnil	1	Montpensier, de	7
Messageries Impériales	7	Mont-de-Piété	6
Messageries, des	7	Montreuil, de	14
Messine, de	3	Montrouge, boulevard de	6
Metz, de	10	—, Petit	5
Meyerbeer	5	Mont-Thabor, du	5
Mézières, de	6	Montyon, de	7
Michel, boulevard St-	8	Morand	11
—, fontaine Saint-	8	Moreau	12
—, place St-	8	Moret	11
—, pont St-	8	Morillons, chemin des	3
—, quai St-	8	—, impasse des	1
Michel-le-Comte	9	Morland, boulevard	10
Midi, cité du	8	Morny, de	3
Midi, hôpital du	7	Moscou, de	6
Mignottes, des	14	Mouffetard	8
Milan, de	6	Mouffe, passage	11
Milcent, impasse	13	Moulin-de-Beurre, du	6
Mines, école des	8	Moulin-de-Prés, du	9
Minimes, des	9	Moulin-Vert, impasse du	5
Missions-Etrangères, église		Moulin-Vert, du	5
et séminaire des	6	Moulin-de-la-Vierge, du	3
Mobilier de la Couronne	1	Moulins, des	11
Mogador, de	5	Mouton-Duvernét	5
—, de (Belleville)	13	Moynet, cité	12
Moineaux, des	5	Muette, avenue de la	1

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Muette, de la	12	Nonnains d'Hyères, des	10
Mulhouse, passage	12	Normandie, de	9
Murier, du	8	Notre-Dame, pont	8
Murs-de-la-Roquette, des	11	Notre-Dame-de-Bercy, égl.	13
Musard, concerts	3	— -des-Champs, église	6
Nancy, de	10	— -de-la-Gare, église	9
Nanettes, ruelle des	11	— -de-Lorette, église	8
Naples, de	6	— -de-Nazareth, église	6
Napoléon, caserne	10	— -de-Paris, église	8
—, cirque	9	— -de-Sion, église	6
—, cité	8	— -des-Victoires, église	7
—, cité (Belleville)	11	Noyers, des	11
—, lycée	8	Nys, cité	11
—, place	7	Nys	11
Napoléon III, pont	13	Obélisque de Louqsor	5
—, quai	10	Oberkampf	12
Nationale	8	Observatoire	7
Navarin, de	8	—, carrefour de l'	8
Necker, hospice	4	—, avenue de l'	8
Négrier	3	Octroi, halle de l'	9
Nemours, de	11	Odéon, carrefour de l'	8
Néothermes	5	—, place de l'	8
Neuf, Pont-	7	—, de l'	8
Neuilly, avenue de	4	—, théâtre de l'	8
Neuve-Saint-Augustin	5	Odiot, cité	3
— -des-Bons-Enfants	7	Oiseaux, couvent des	4
— -Bossuet	8	Olier	1
— -des-Boulets	14	Olivier-de-Serres	1
— -Bourg-l'Abbé	7	Olivet, d'	6
— -des-Capucines	5	Ollivier	6
— -Sainte-Catherine	10	Omer-Talon	11
— -St-Etienne-du-Mont	8	Opéra, passage de l'	7
— -Fénélon	8	—, place de l'	5
— -Guillemin	6	—, théâtre de l'	7
— -de-Lappe	12	Opéra-Comique, théâtre de l'	7
— -du-Maine	6	Oratoire-du-Roule, de l'	3
— -des-Martyrs	8	Oratoire-St-Honoré, de l'	7
— -des-Mathurins	5	Orfèvres, quai des	8
— -Saint-Médard	8	Orillon, de l'	11
— -Saint-Merry	9	Orléans, cité d'	8
— -Pernetty	3	—, quai d'	10
— -des-Petits-Champs	5	—, route d'	5
— -de-la-Tombe-Isaire	5	—, d' (Bercy)	13
— -de-l'Université	6	—, d' (Villette)	12
— -de-Vanves	3	—, d' (Vaugirard)	1
Nevers, de	8	Orléans-St-Honoré, d'	7
Neveux, passage	9	Orme, de l'	10
Newton	1	—, impasse de l'	3
Nice, de	14	Ormeaux, des (Charonne)	14
Nicolai	13	Ormes, quai des	14
Nicolas, chapelle Saint-	3	Orsay, quai d'	10
—, cloître Saint-	9	Oseille, de l'	1
—, imp. St-	12	Oudinot	9
Nicolas d'Antin, St-	5	Ouest, de l' (Plaisance)	6
Nicolas St-Antoine, St-	12	—, de l'	5
Nicolas-du-Chardonnet,	8	Ours, aux	7
—, église Saint-	5	Pagevin	7
—, port Saint-	3	Paillet	8
Nicot	3	Paix, de la	5
Niepece	5	—, de la (Batignolles)	6
Nollet	6	—, cité de la	12

R. W. B.		R. W. B.	
Pajol	10	Petit-Bercy, avenue de	11
Palais, boulevard du	8	Petit-Carreau, du	7
Palais-Bourbon, place du	5	Petit-Champ, du	7
Palais-Royal	7	Petit-Lion-St-Sauveur	7
Palais-Royal, place du	6	Petit-Moine, du	10
Palatine	7	Petit-Musc, du	10
Palestro, de	7	Petit-Pont-de-l'Hôtel-Dieu	8
—, de	3	Petite-Rue du Banquier	9
Pali-Kao	11	Petite-Rue-St-Pierre	9
Panoramas, passage des	7	Petites-Ecuries, cité des	7
Panoyaux, impasse des	13	— —, passage des	7
Panthéon, le	8	Petits-Champs, des	7
—, place du	8	Petits-Hôtels, des	10
Papier, passage	14	Pétrelle	8
Papillon	8	Pharmacie centr. des hôpit.	8
Papin	9	Pharmacie, école de	8
Paradis - Poissonnière, de	9	Philippe-Auguste, avenue	14
Paradis-au-Maraais, de	9	Philippe-de-Girard	10
Parc-Royal, du	9	Philippe-du-Roule, église-St- Piat	3 11
Paris, de (Batignolles)	4	Picard	11
— de (Belleville)	13	Picpus, boulevard de	14
— de (Charonne)	14	Picpus, de	14
Parne, de	6	Pierre, impasse Saint	11
Parmentier	11	Pierre-de-Chaillet, église-St- Pierre, église-St-GrosCaillou	1 3
—, avenue	11	Pierre-du-Temple, pass. St- Pierre-St-Antoine, pass. St- Pierre, place Saint- Pierre, Villa St- Pierre-au-Lard	12 10 8 4 9
Parvis-Notre-Dame, pl. du	8	Pierre-Lescot	7
Pascal	8	Pierre-Levée	11
Pasquier	5	Pierre-Montmartre, Saint	7
Passy, quai de	1	Pierre-Picard	8
Pastourelle	9	Pierre-Popincourt, Saint	11
Patriarches, marché des	8	Pierre-Sarrazin	8
Paul, église St- —, quai St- —, St- Pavée-St-Antoine	10 10 10	—, boulevard	8
Pavillons, des	13	—, place	8
Payenne	9	Pigalle	8
Péclet	4	Pinel	9
Pélagie, église Stc	10	Pitié, hôpital de la	10
Pelée, ruelle	11	River, passage	11
Pelouse, de la	1	Placide, Saint- Plaine, de la	6 2
Penthièvre, de	3	—, de la	14
Pépinière, caserne de la	5	Plaisance	3
—, de la	5	—, porte de	1
—, de la (Montrouge)	5	Planchette, de la	12
Perceval	6	Planchette, ruelle de la	14
Perche, du	9	Plantes, chemin des	5
Percier, avenue	3	Plateau, du	12
Père-Lachaise, cimetière du	13	Plâtre-au-Maraais, du	9
Pergolèse	1	Plumet	4
Pereire, boulevard	2	Poinsot	6
Perle, de la	9	Poiriers, des	13
Pernelle	7	Poissonnière	7
Pernetty, impasse	2	—, boulevard	7
Perrée	9	—, du Faubourg- Poissy, de	8 10
Perrin, cité	13	Poitiers, de	5
Perronet	6		
Petel	2		
Pétersbourg, de St- Petit	6 12		
—, passage	13		

R. W. B.		R. W. B.	
Poitou, de	9	Quinault	2
Police, préfecture de	8	Quincampoix	7
Poliveau, de	10	Quinze-Vingts, hospice des	12
Polonceau	10	—, passage des	12
Polytechnique, Ecole	8	Rabelais	3
Pompe, de la	1	Racine	8
Pompe-à-Feu, pass. de la	1	Raguinot, passage	12
Pompéien, palais	3	Rambouillet, de	12
Ponceau, passage du	9	Rambuteau, de	9
Pont-aux-Biches, du	10	Rameau	7
Pont-au-Choux, du	9	Rampon	9
Pont-Louis-Philippe, du	10	Raoul	13
Pont-Neuf, place du	7	Rapée, quai de la	12
Ponthieu, de	3	Rapp, avenue	3
Pontoise, de	8	Ratrait, du	13
Ponts, école des	6	Rats, des	13
Popincourt	11	Réaumur	9
—, cité	11	Réneval	11
—, marché	11	Récollets, hospice des	9
Port-Mahon, de	5	Récollets, des	9
Port-Royal, boulevard de	8	Réculottes, ruelle des	7
Portefoin	9	Regard, du	6
Porte-St-Martin, marché de	9	Reims, de	8
la	9	Reine, Cours la	3
Postes, administration des	7	Reine-Blanche, de la	9
Postes, des	8	Reine-Hortense, avenue de	4
Pot-de-Fer-Saint-Marcel, du	8	la	4
Poterie-des-Halles, de la	7	Renard, passage du	11
— -St-Martin, de la	7	Renard-St-Merri, du	9
Poules, des	8	Renard-St-Sauveur, du	7
Poullietier	10	Rendez-Vous, du	14
Pradier	12	Rennequin	2
Pré, du	14	Rennes, de	6
Presbourg, de	1	Réservoirs, des	1
Pressoir, du	12	Reuilly, de	14
Prêtres-Saint-Séverin, des	8	—, boulevard de	14
Prévost, passage	7	—, carrefour de	12
Prince-Eugène, boulevard	11	—, impasse de	12
du	11	—, porte de	13
Prince-Eugène, caserne du	9	Réunion, de la	14
Prince-Eugène, cité du	14	—, passage de la	3
Prince-Eugène, place du	11	—, place de la	14
Prince-Impérial, avenue du	5	Richard-Lenoir, boulevard	11
Prince-Jérôme, avenue du	2	Richard-Lenoir	12
Princesse	6	Richelieu, de	7
Procession, passage de la	3	—, Square	7
Procession, de la	3	Richepanse	5
Prony	4	Richer	7
Prouvaires, des	7	— (Charonne)	13
Provence, de	7	Richerand, avenue	9
Prunier	13	Rigoles, des	13
Puebla, de	12	Rimbault, passage	5
Puits-de-l'Ermite, du	10	Riverin, cité	9
Puits-qui-Parle, du	8	Rivière, ruelle	13
Puteaux, passage	6	Rivoli, de	7
Pyramides, des	5	—, cité de	11
Pyramides, place des	5	Robinau	13
Quatre-Chemins, des	14	Roch, église Saint-	5
Quatre-Fils, des	9	—, St-	5
Quatre-Vents, des	8	Rochechouart	8
Quentin, de St-	10	—, boulevard	8

R. W. B.		R. W. B.	
Rocher, du	6	Sauvage, passage	12
Rocroi, de	8	Sauval	7
Rodier	8	Sauveur, St-	7
Roger	5	Savart, passage	14
Rohan, cour de	8	Savoie, de	8
—, de	7	Saxe, avenue de	4
Roi-de-Rome, avenue du	1	Say	8
—, place du	1	Scheffer, avenue	1
Roi-de-Sicile, du	10	Schomer	5
Rollin, collège	8	Scipion, place	10
Romain, St-	6	Scipion	10
Romainville, de	14	Scribe	5
Rome, de	6	Sébastien, impasse St-	11
Ronce, pass.	12	—, St-	11
Roquépine	5	Sébastopol, de	12
Roquette, avenue de la	12	—, boulevard de	7
—, prison de la	11	Sedaine	12
—, de la	11	Séguier	8
Rosière, de la	2	Séjur, avenue de	4
Rosiers, des	9	Seine, de	8
—, ruelle des	13	—, quai de	12
Rossini	7	Sénat, palais du	8
Rotonde-du-Temple, pl.	12	Sentier, du	7
de la	12	Serpente	8
Roubaix, place de	10	Serrurier, boulevard	14
Roubo	14	Servan	11
Rouelle	2	Servandoni	6
Rougemont, de	7	Séverin, St-	8
Roule, du	7	—, église Saint	8
Roussel	4	Sèvres, de	6
Rousselet-St-Germain	6	Sibour	9
Roussin	2	Simon-le-Franc	9
Roux, impasse	2	Singes, des	9
Royal, pont	5	Société centrale d'Agricul-	6
Royale, place	10	ture	5
Royale-St-Honoré	5	Solférino, pont de	14
Royer-Collard	8	Solitaires, des	7
Rubens	9	Soly	8
Ruffin, impasse	3	Sorbonne, la	8
Sabin, St-	12	—, place de	8
—, passage St-	12	—, de	8
Sablère, de la	5	Soufflot	8
Sablonnière, de la	2	Soulage	11
Sablonville, porte de	2	Soupirs, passage des	13
Sabot, du	6	Source, de la	5
Sacré-Cœur, couvent du	4	Sourdère, de la	5
Saintonge, de	9	Sourds-Muets, institution	8
Saints-Pères, des	6	des	14
Salneuve	4	Stainville, passage	6
Salomon de Caus	9	Stanislas, collège	6
Salpêtrière, hôpital de la	10	Stanislas	6
Sandrié, impasse	5	—, passage	6
Santé, maison municipale de	10	Stemier, cité	11
—, de la	7	Stockholm, de	6
—, impasse de la	7	Strasbourg, boulevard de	9
Saucié-Leroi	2	—, place de	9
Saulnier, passage	7	—, de	10
Saumon, impasse du	13	Sud, passage du	12
—, passage du	7	Suffren, avenue de	2
Saussaies, des	3	Suger	8
Saussure	4	Sully, de	10

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Sulpice, église Saint-	6	Tivoli, passage de	6		
—, place St-	6	—, place de	6		
—, St-	8	—, de	6		
—, séminaire St-	6	Tocancier, passage	14		
Surène, de	5	Tombe-Isoire, de la	7	5	
Tabacs, manufacture des	3	Tonnellerie, de la	7		
Taillebourg, avenue de	14	Tour-d'Auvergne, de la	8		
Taitbout	7	— -des-Dames, de la	6		
Tanger	10	— -de-Vanves, passage			
Taranne	6	de la		5	
Télégraphe, du	13	Touraine, de	10		
—, du (Passy)	1	Tournefort	8		
Temple, du	9	Tournelle, pont de la	10		
—, boulevard du	9	—, quai de la	10		
—, square du	9	Tournelles, des	10		
—, du Faubourg-du-	11	Tournon, de	8		
Tenailles, impasse	5	Tourtelle, de	11		
Ternaux	11	Tourville, avenue de	4		
Ternes, avenue des	2	Toutay, impasse	7		
—, les	2	Tracy, de	9		
—, porte des	2	Traktir	1		
Terrasse, de la	4	Transit, du	3		
Terres-Fortes, des	12	Traverse	6		
Terrier-aux-Lapins, du	5	Traversière, passage	12		
Théâtre de l'Ambigu-co-		Traversière-Saint-Antoine	12		
mique	9	Traversine	8		
— Beaumarchais	10	Trévis, cité	7		
— du Châtelet	7	—, de	7		
— Déjazet	9	Trinité, église de la	6		
— des Folies dramatiques	9	Trioson, gare	11		
— Français	7	Trois-Bornes, des	11	9	
— de la Gaîté	9	— -Chandelles, des	14		
— du Gymnase drama-		— -Chandelles, ruelle des	14		
tique	7	— -Couronnes, passage			
— Italien	7	des	11		
— Lyrique	7	— -Couronnes, des	11		
— de la Porte St-Martin	9	— -Frères, des	8		
— du Vaudeville	7	— -Pavillons, des	9		
— des Variétés	7	— -Sabres, des	14		
Théâtre, du (Grenelle)	2	— -Sœurs, des	3		
—, du (Montmartre)	8	— -Sœurs, impasse des	11		
Thénard	8	Tronchet	5		
Théray, de	4	Trône, place du	14		
Thérèse	7	Trudaine, avenue de	8		
Thermes, Musée des	8	Truffaut, de	6		
Thermopyles, passage des	5	Tuileries, jardin des	5		
Thévenot	7	—, palais des	5		
Thibaud	5	—, quai des	5		
Thiboumery	3	Turbigo	9		
Thierry, passage	12	Turenne	9		
Thomas-d'Aquin, église St-	6	Turgot	8		
— -d'Aquin, place St-	6	—, cité	8		
Thomas-d'Enfer, St-	8	Turin, de	6		
Thorigny, de	9	Ulm, d'		8	
Thouin	8	Université, de l'	3		
Tilsit, de	1	Ursulines, des	8		
Timbre	7	Vacquerie, la	13		
Tiphaine	2	Val-de-Grâce, hôpital du	8		
Tiquetonne	6	—, du	8		
Tirechappe	7	Valence, de	8		
Titien	9	Valenciennes, place de	10		

R. W. B.		R. W. B.	
Valenciennes, de	10	Vieilles-Etuves-St-Martin, des	7
Valère, église Saint-	3	— -Haudriettes, des	9
Valmy, quai de	9	Vieillesse, hospice de la	13
Valois-du-Roule, de	4	Vienne, de	6
Valois-Palais-Royal, de	7	Vierge, passage de la	4
Vandamme	6	Vieux-Augustins, des	7
Vanneau	6	Vieux-Colombier, du	6
Vanves, de	3	Vignes, impasse des	8
Varenne, de	6	Vignolles, ruelle des	14
Vauban, place	4	Vilain	11
Vaucanson, passage	12	Villars, avenue de	4
Vaucanson	9	Villedo	7
Vaugelas	1	Villejuif, de	9
Vaugirard, boulevard de	6	Villejust, de	1
—, de	8	Villette, bassin de la	12
Vauquelin	8	—, boulevard de la	10
Vavin	6	Villiers, porte de	2
Vendôme, place	5	Villiot	12
Venise, de	7	Vinaigriers, des	9
Verderet	7	Vincennes, de	12
Verel, impasse	3	—, cours de	14
Vernet	1	—, bois de	13
Verneuil, de	5	—, château de	13
Vernier	2	Vincent	11
Véro-Dodat, passage	7	Vincent-de-Paul, église St-	6
Véron, cité	6	Vincent-de-Paul, St-	10
Véron	8	Vintimille, place de	6
Verrerie, de la	9	—, de	6
Versailles, porte de	1	Violet	2
Vertbois, du	9	—, passage	7
Verte, allée	11	—, place	2
Vertus, des (La Chapelle)	10	Virginie	8
—, des	9	Visconti	8
Viala	2	Visitation, couvent de la	6
Viallet, cité	11	Vivienne	7
Viarmes, de	7	Volontaire, ruelle	4
Vicq-d'Azir	12	Volta	9
Victoire, de la	7	Voltaire, quai	5
Victoires, place des	7	Vrillière, de la	7
Victor, boulevard	1	Wagram, avenue de	2
—, place St-	10	—, place de	4
— -Cousin	8	Walhubert, place	10
Victoria, avenue	7	Xaintraillles	11
Vieille-Estrapade, de la	8	Yonne, de l'	13
— -Notre-Dame	10	Yvart	3
— -du Temple	9		









Lith. geogr. Anst. v. Ed. Wagner, Darmstadt.



